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Von Bulow: Instant Replay—Joyce Wadler at the Retrial

Why Those Ballyhooed Insider Co-op Deals Are No Bargain

NEW YORK

Weekend Magic

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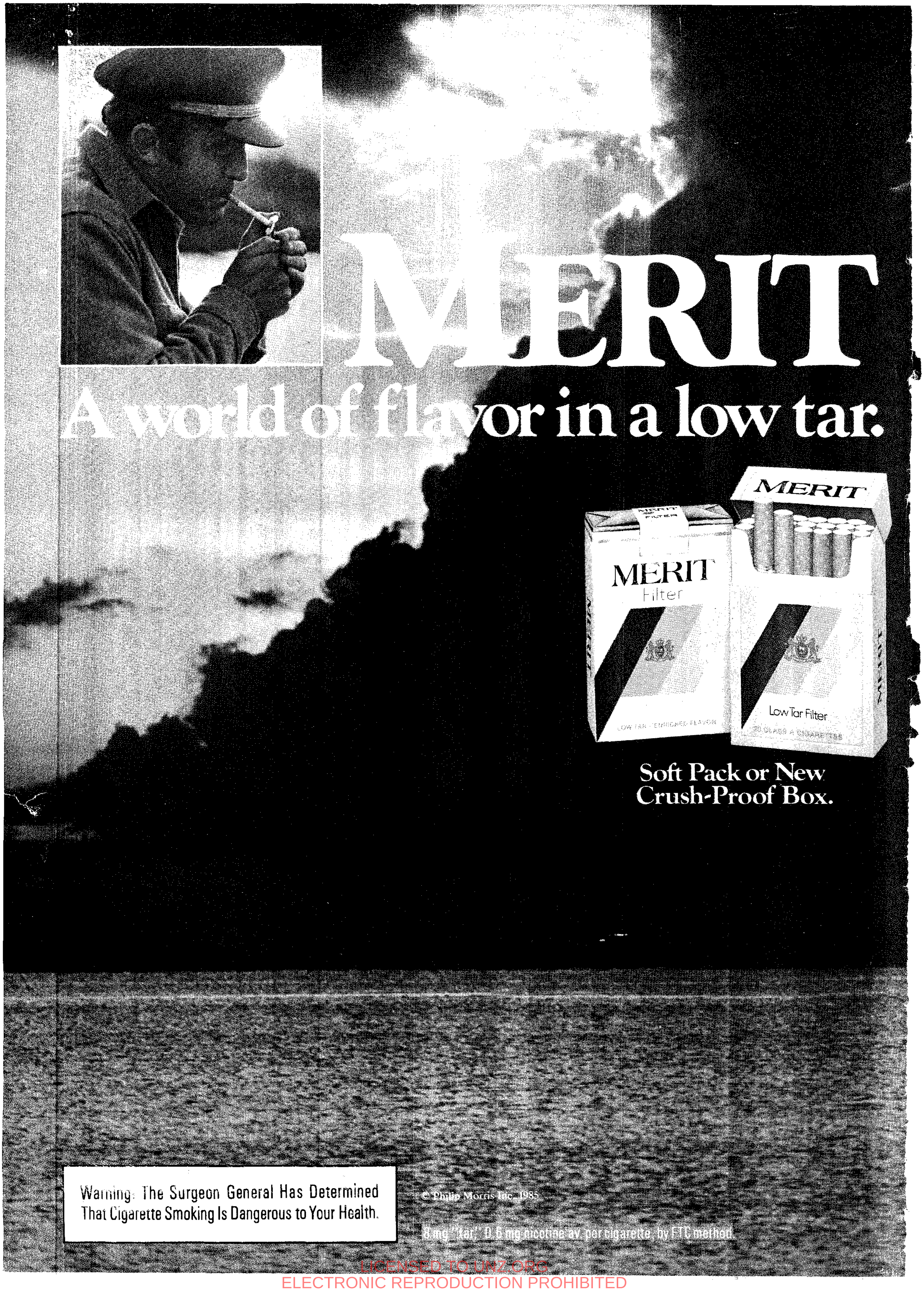
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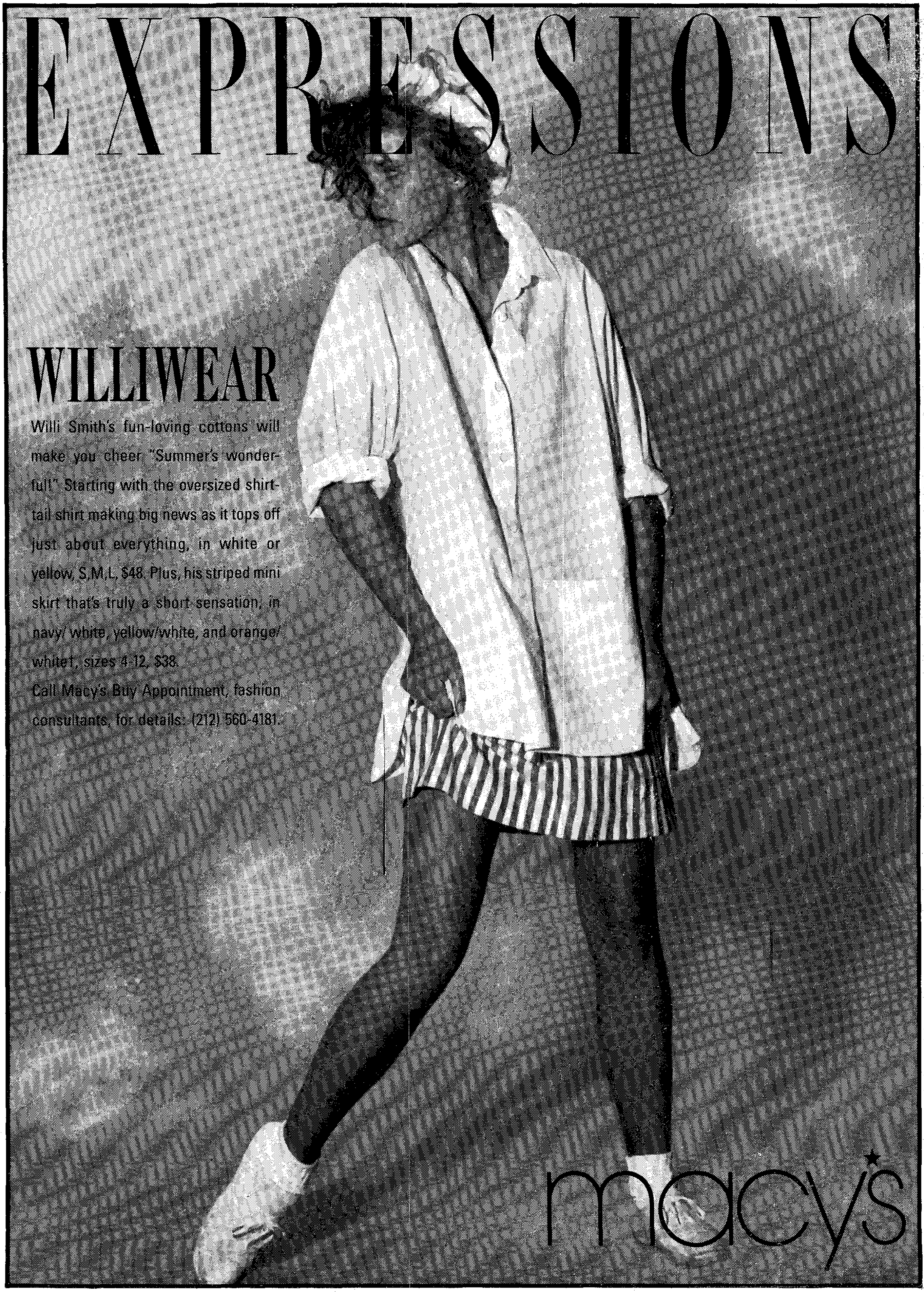

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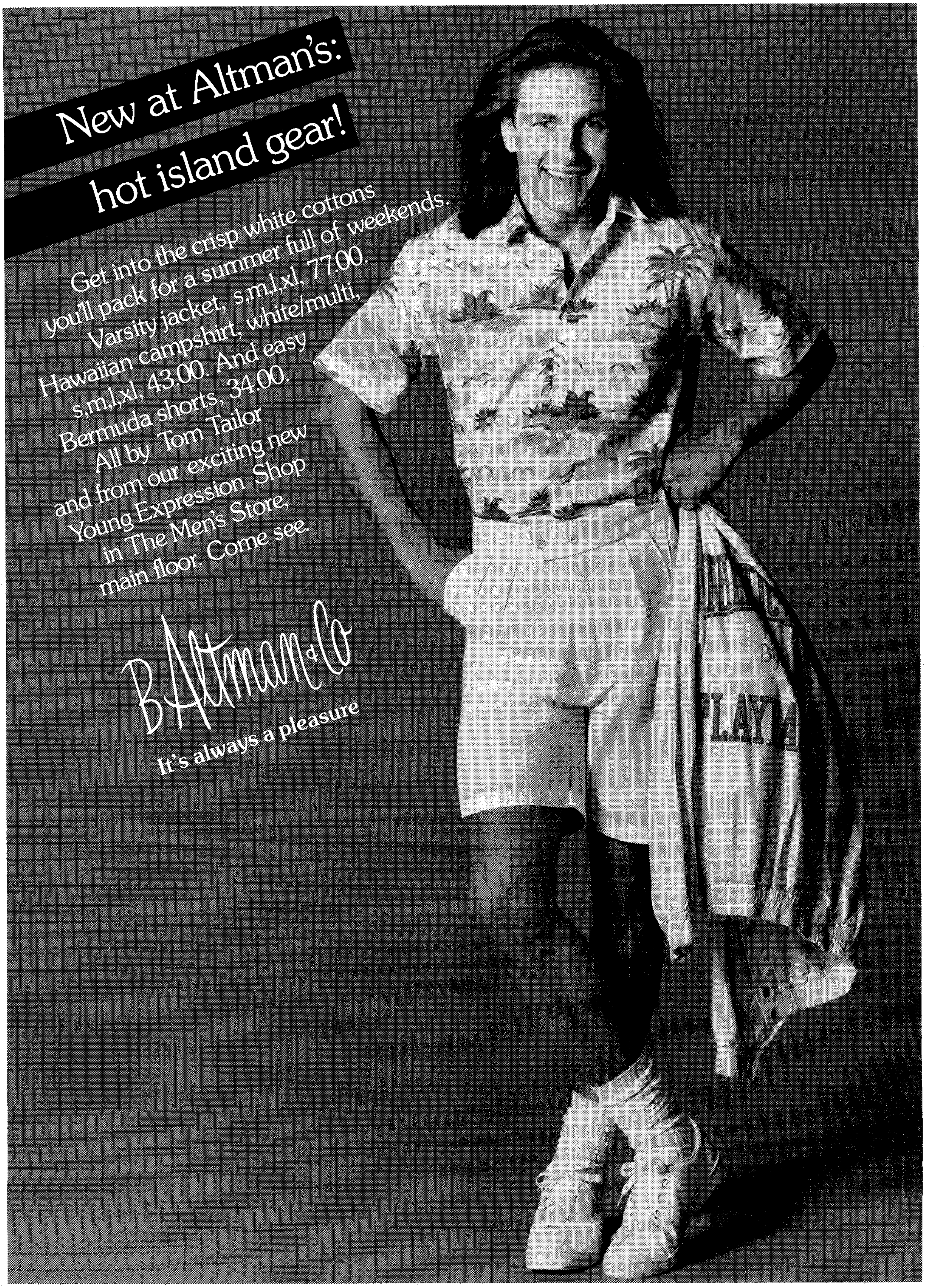

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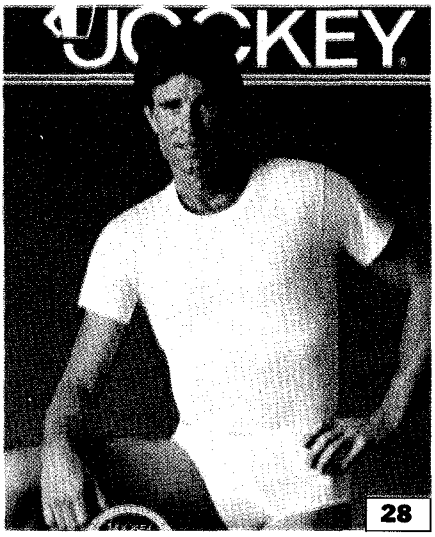
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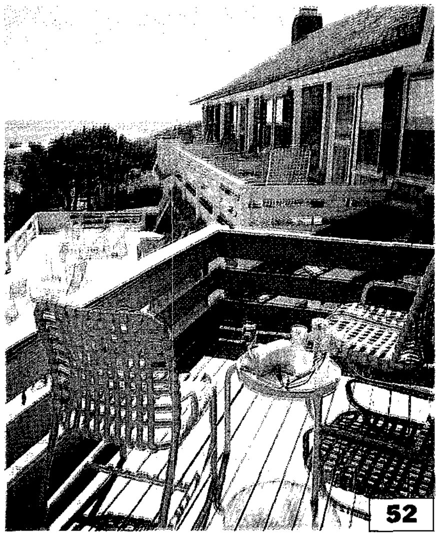
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Von Bulow: Instant Replay

By Joyce Wadler

It's been three years since Claus von Bulow was convicted of trying to kill his wife, Sunny. This week, testimony in his retrial begins. The cast of supporting characters has changed, but the major players are returning. Some society people who hung back last time will now take the stand to discuss whether Sunny abused drugs and alcohol and could have brought on her coma herself. In the background is an odd young man named David Marriott, a defector from the defense team. And in the center is Claus—with a new love, a new manner, and a new day in court.

47

How Inside Can You Get?

By Stephen A. Newman

You can be an instant insider—but do you want to be? Buying an occupied apartment in a recently converted co-op or condominium at the insider price sounds like a great deal. It may not be. As the owner of an occupied apartment, you will be responsible for its upkeep; you must deal not only with your tenant but with the board of directors and managing agent. Given the number of rent-controlled and -stabilized units in this city, chances are that the one you buy will be regulated, with a tenant you cannot remove. And unless you're in a high tax bracket, the tax deductions you'll gain may not be worth the burdens you'll have to assume.

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If there's something you'd really rather be doing, we have some suggestions. Michael Robbins has explored the East Coast's best weekend retreats, and he's found everything from venerable resorts to "rustic" country cabins—and all of them are great escapes.

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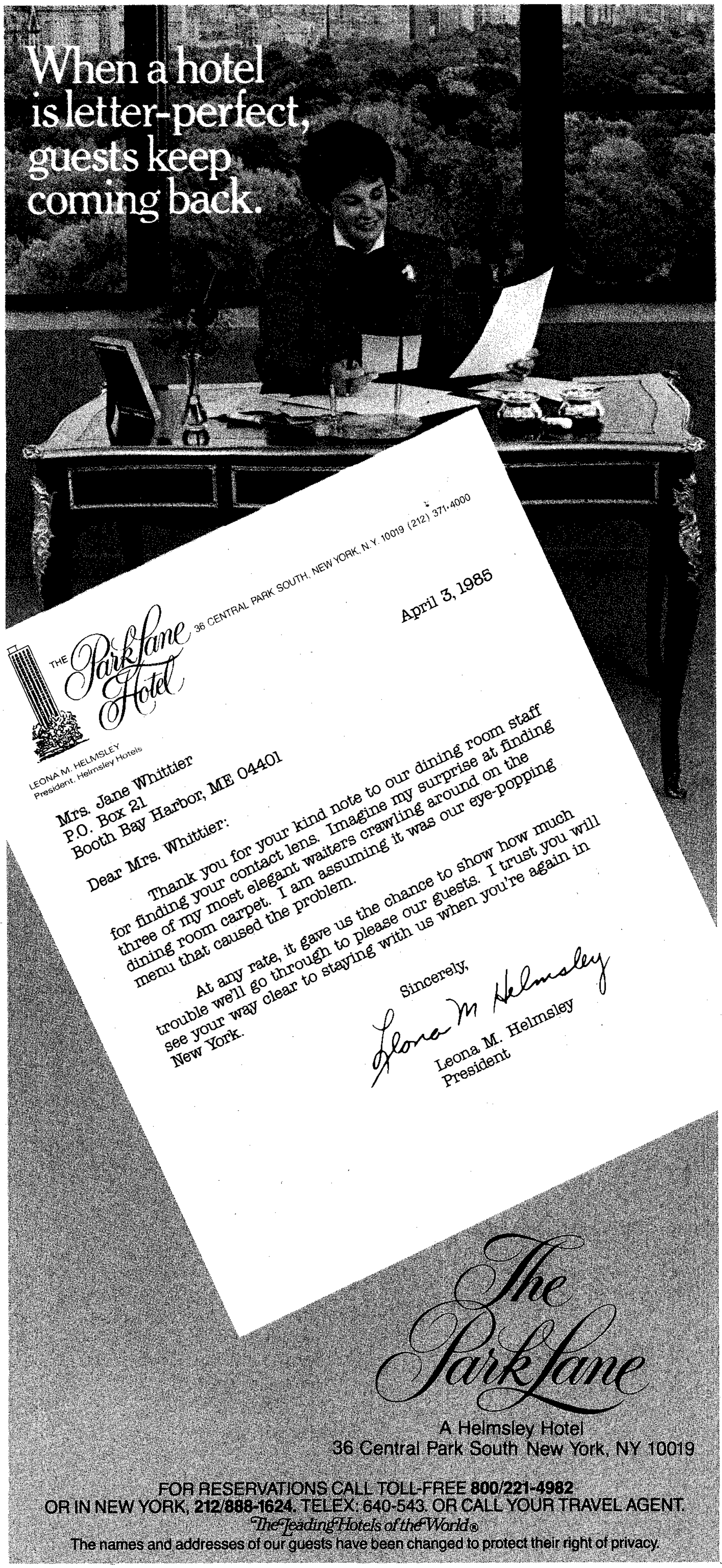

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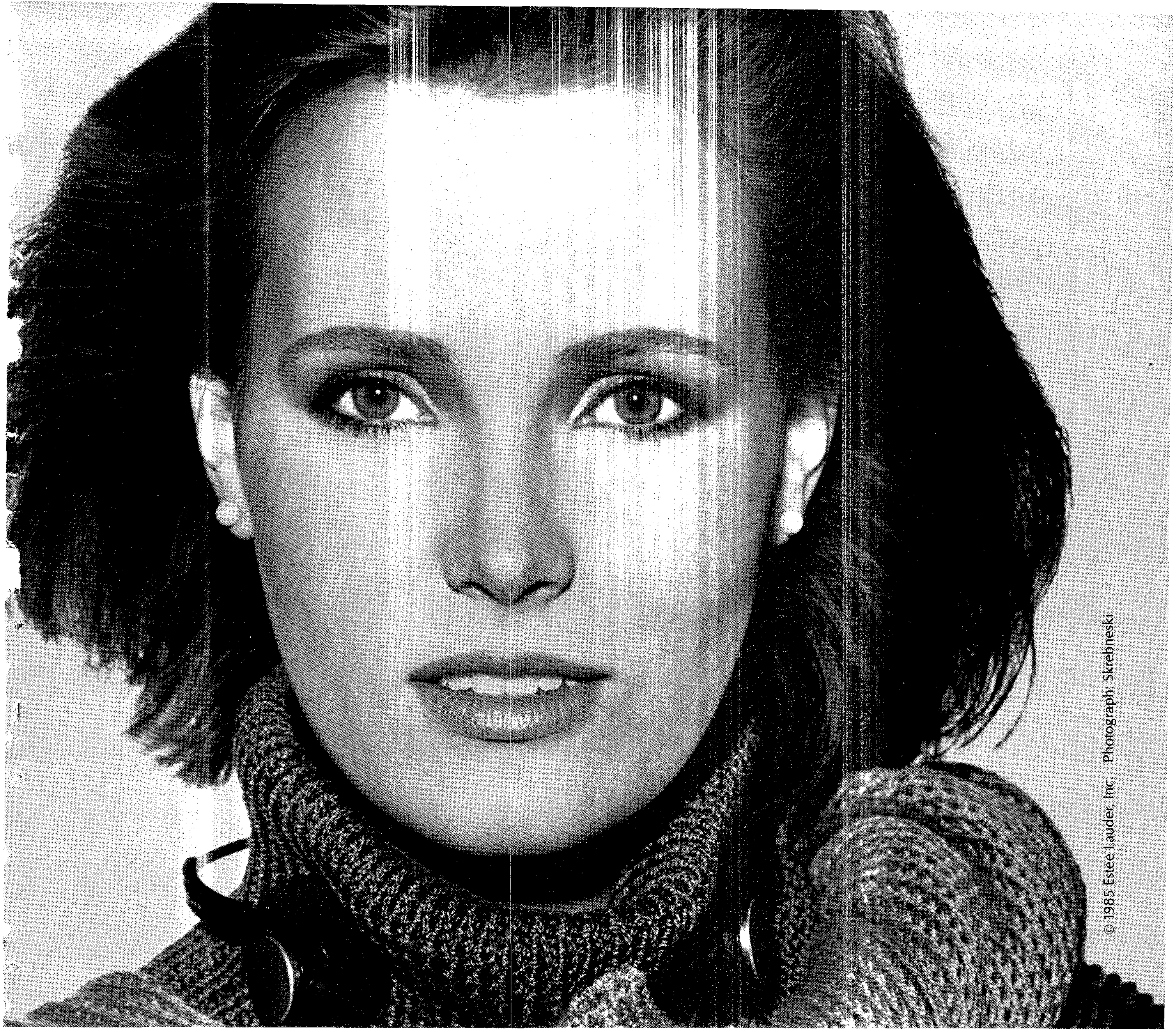

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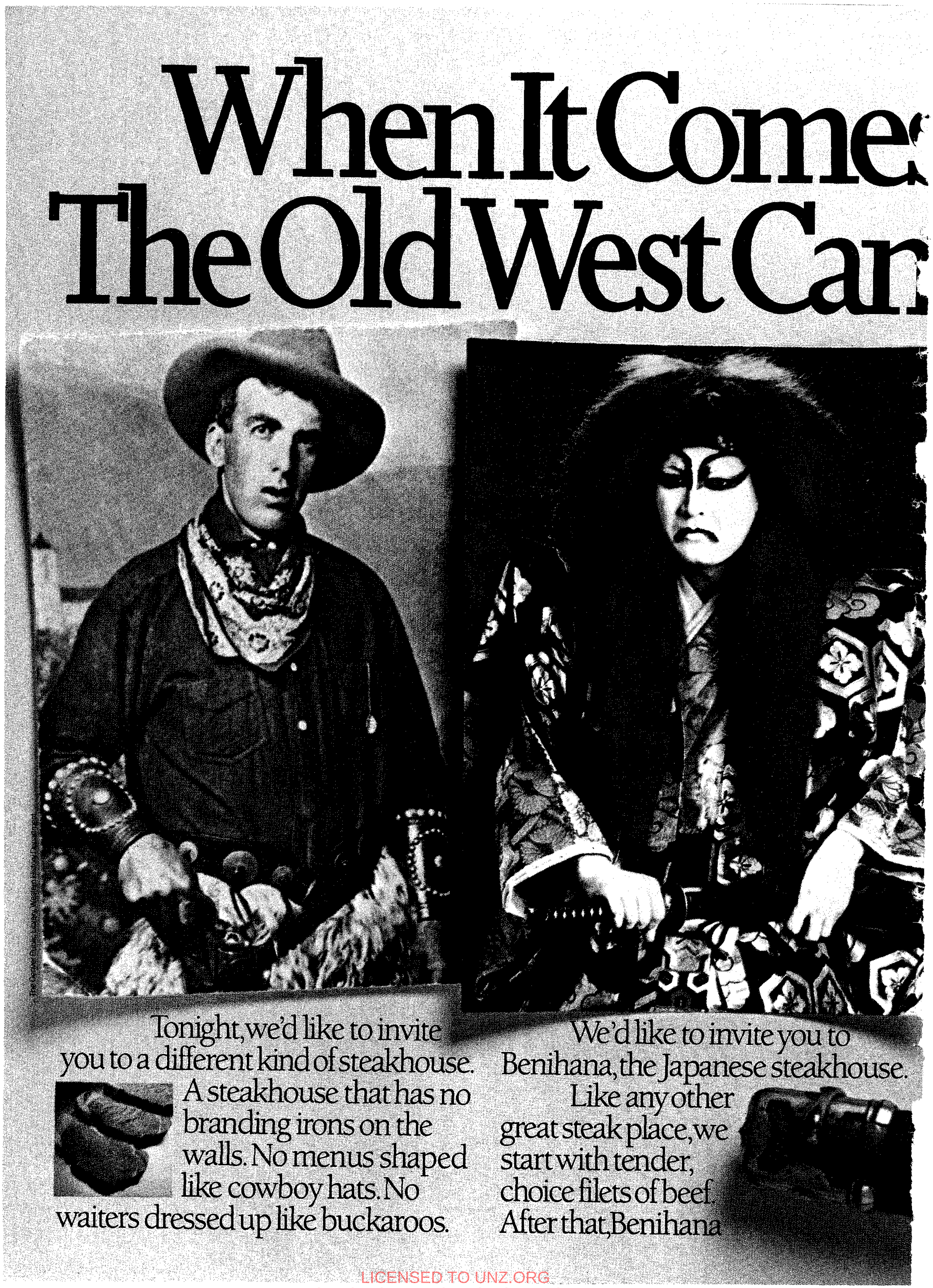

When It Come
The Old West Can

Tonight, we'd like to invite you to a different kind of steakhouse. A steakhouse that has no branding irons on the walls. No menus shaped like cowboy hats. No waiters dressed up like buckaroos.

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To Great Steaks,
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and the West quickly part company.

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He greets you with a smile and a bow (his way of saying, "Howdy"). Then he puts your steak on the huge, hibachi grill at your table.

The steak begins to sizzle. He adds baskets of fresh zucchini, onions, mushrooms, and bean sprouts. (Somehow, a foil-wrapped potato will never seem quite the same.)

Then your chef reaches for his cooking utensils. Soon the whole sizzling, succulent feast is dancing to the tune of his whirling knife and fork.

Before long, you're smiling and laughing and trying to remember the last time ordering a steak was so much fun.

Finally, defying gravity, the last of the bite-size, juicy morsels are flipped onto your plate. Your host bows one last time (his version of "Happy Trails").

And as your taste buds first encounter the exotic delights of our hibachi steak and vegetables, you come to a conclusion.

It isn't ropes they put on the walls or cowboy hats they put on the waiters that make a steakhouse great. It's what they put on the grill.

And what we've done for beef, we've also done for other favorites. Shrimp, lobster, scallops, and chicken.

So, the next time you want a great steak, don't head for the Old West. Come to the Far East.

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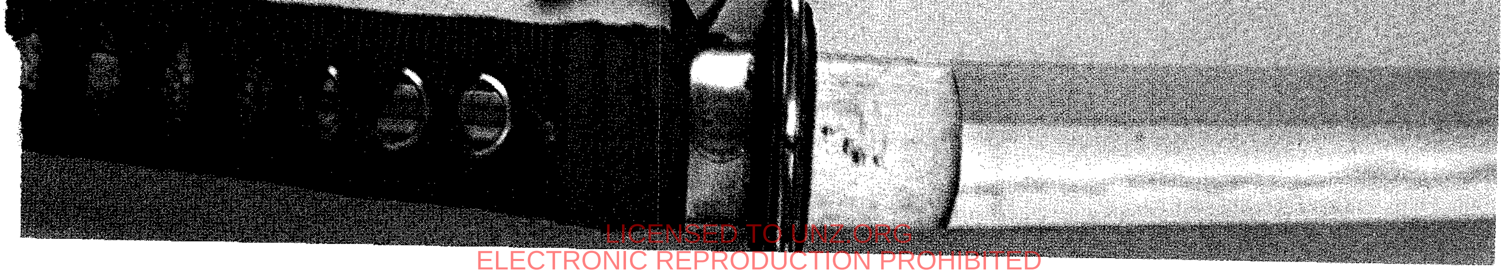

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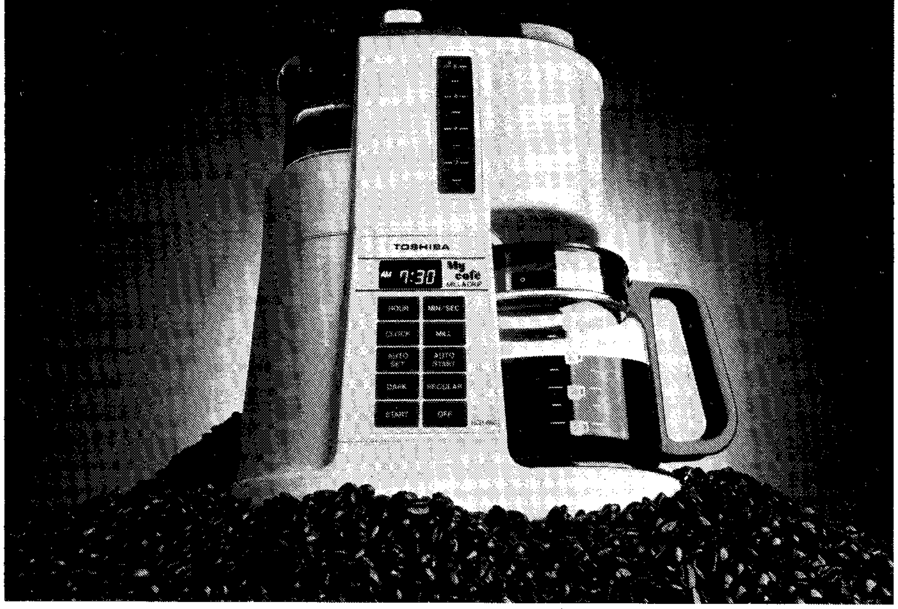

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LETTERS

Shelter From the Storm

THANKS TO ARTICLES SUCH AS TONY Schwartz's "Tenant Terror" [April 8], our city may yet keep its middle-income tenants. In 1971, the 421-a housing program was born, giving landlords ten-year tax breaks and ten-year rent-stabilization limits for converting and erecting buildings. Now, because of the housing crunch, tenant terror has struck. The possibility of rent deregulation, as well as sky-high apartment-conversion plans, awaits buildings erected after 1973. Preservation of full rent stabilization is a dim hope, as landlords stand to gain so much by deregulating apartments.

Linda Rubin
421-a Tenants' Coalition
Manhattan

IT'S OBVIOUS WHY LANDLORDS HIRE thugs to drive tenants out: rent control. Violence against tenants wouldn't occur if landlords could make tenants move out when their leases were up, or if they could charge a rent closer to the value of the property. The tenants use force—the force of the law—to deprive landlords of property. Force begets force, and the landlords have to defend themselves.

Ronald K. Wishart
Englishtown, N.J.

ALL RESPONSIBLE BUILDING OWNERS DEplore the inhumane treatment of tenants revealed in Schwartz's article. Any landlord who commits such atrocities should be prosecuted to the fullest extent of the law. However, it is unfortunate that these few bad landlords receive all the publicity. New York has over 26,000 apartment-building owners, and 80 percent of them own fewer than 50 units. These are the real landlords of New York City—decent individuals who care about their property, respect the rights and privileges of tenants, and want to preserve the housing stock of this city.

Jimmy Silber
Small Property Owners
of New York, Inc.
Manhattan

AS ONE OF THE THUS-FAR-VICTORIOUS members of the cast chronicled in Schwartz's article, I would like to give credit to some who were not mentioned, particularly the tireless, committed organizers, attorneys, and directors of the West Side SRO Law Project. The fear-

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A good reason to switch channels is that Pat Harper just did.

We've just made it easier to watch two of the best newscasters in New York. Because now they're together on the same channel. April 22nd, Pat Harper joins Chuck Scarborough on News 4 New York at 6.

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And why you should be watching it.

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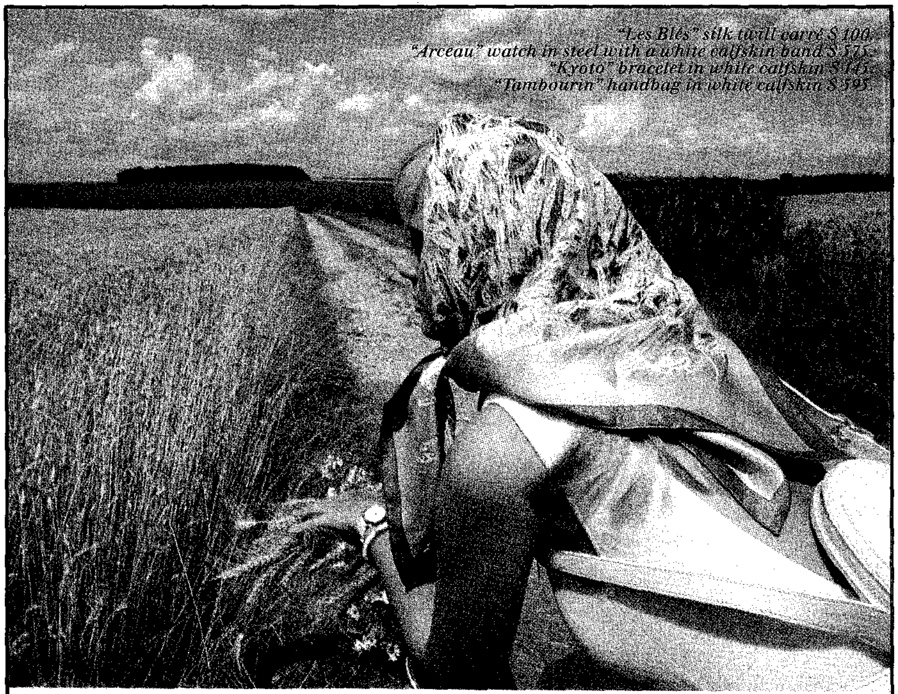

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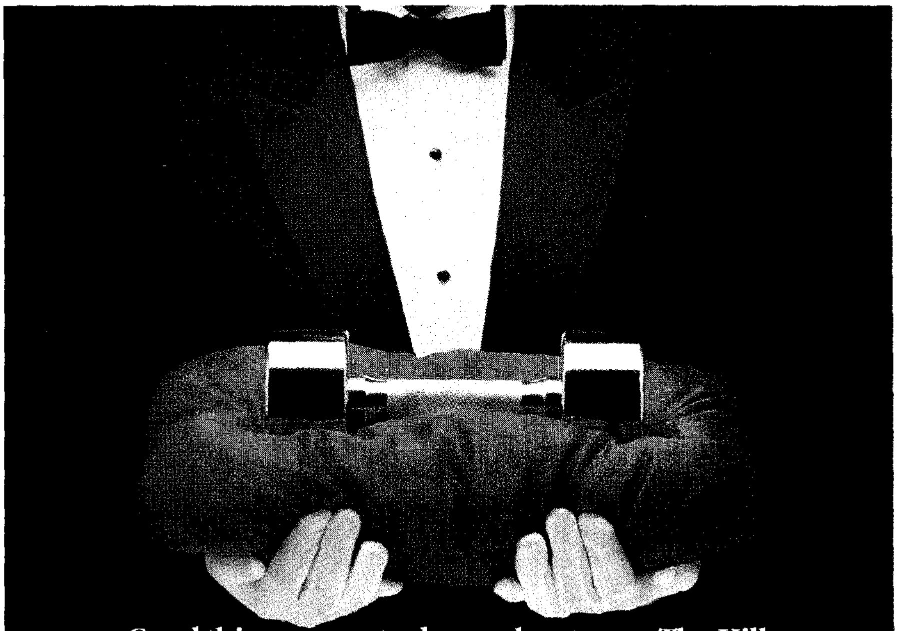

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lessness and drive of our former attorney Barbara Wolvovitz and organizers Nancy Colon and Victor Quintana were a constant inspiration to me and fellow tenants. The Metropolitan Council on Housing's direction in our initial organizing efforts deserves mention, along with State Senators Leon Bogues and Manfred Ohrenstein and their respective aides, Elaine Berlin and Yvonne Morrow. The Mayor's Office of SRO Housing and former liaison Horace Sheffield also deserve credit. And, of course, the tenants, who remained cohesive throughout some very trying times. Having been somewhat cynical about the cooperativeness of government prior to my immersion in the battle to right the wrongs of the Roitman-Podolsky team and Lambert-Lender and company, I was overwhelmed by the support given by these agencies, as well as by others mentioned in the article. I urge those who are suffering similar misdeeds to continue to fight.

Michael J. Pennacchia
Manhattan

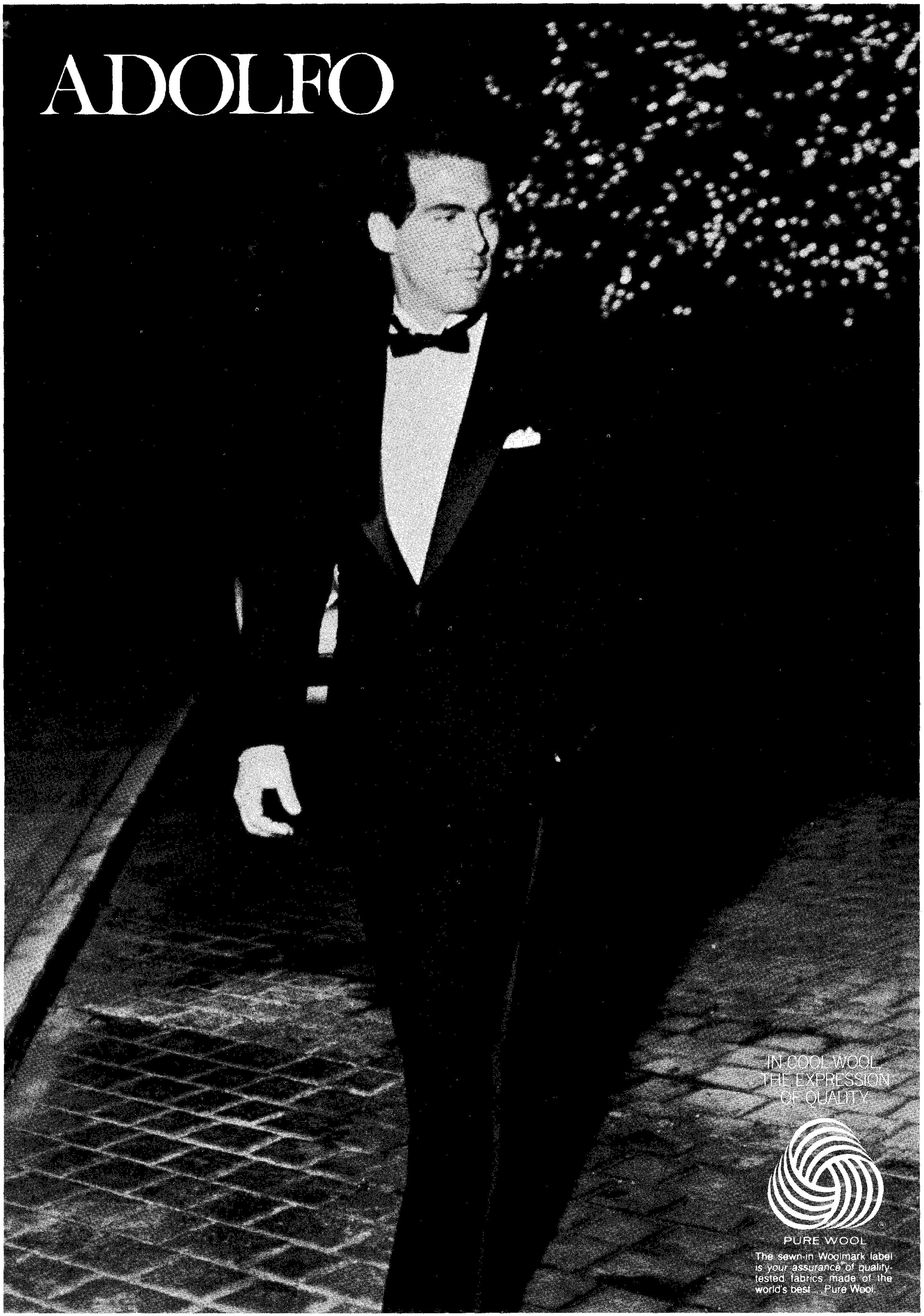
In Good Taste

CONGRATULATIONS TO MICHAEL STONE for "The Petaluma Papers" [April 1]. Rarely does a magazine article provide such entertainment and insight into the restaurant business while confronting the hard economics of even the most simple operation in terms that non-restaurateurs can appreciate. Stone has done this with style and clarity.

Randal D. Robinson
Columbus, Ohio

Appropriate Action

AS DELIGHTED AS I WAS BY YOUR ARTICLE on Carl Almodovar, describing the integrity with which he conducted himself as a city employee and the problems this caused him ["The Whistle-blower," by Michael Ryan, April 1], I was astounded by your cavalier references to the City Council whistle-blower legislation. You cite the mayor's role in developing the law and suggest that because the law seemed to be wise and fair various other elected officials rushed to attach their names to it. The fact is that the legislation was first introduced by Carol Bellamy. I assumed its sponsorship in 1982 and was astounded to have Commissioner McGinley testify in 1983 that no such protection was needed for city employees. It was only after substantial efforts from the council president's office and mine to bring the plight of [whistle-blowers] Irwin Levin, Joan Stake, and Herb Rosenblum to public attention, and have them reinstated or protected in their jobs, that the mayor proposed whistle-blower legislation. The version that passed Council Member Pinkett's committee was almost identical to the bill we originally drafted. You correctly highlight the contradiction between the ad-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ministration's claims for the new law and the problems that Carl Almodovar experienced in getting the protection he needed. There is still no indication that whistle-blowers will be protected unless they bring their problems to their union or to an elected offical and get someone to advocate in their behalf against "adverse personnel actions." To date, the mayor's commitment is more rhetorical than real.

Ruth Messinger
Council member, Fourth District
Manhattan

ALMODOVAR HAS LEARNED THAT THERE is a great discrepancy between reality and what we're told to believe. Schools and churches lead some of us into believing that we should live our lives in a way that will benefit all mankind. In reality, we're punished for acting on these beliefs. As Mark Twain once wrote, "Few things are harder to put up with than the annoyance of a good example."

Len Prelesnik
Holland, Mich.

Dinner Talk

IN OBJECTING TO MY HAVING BEEN INvited to the recent National Press Club reception for Egypt's president, Hosni Mubarak, and calling it a violation of the Egyptian-Israeli treaty ["Intelligencer: Egypt's Thorny Guest," by Sharon Churcher, April 1], the Anti-Defamation League once again showed its determination to suppress any criticism of Israel and any respectable Jewish support of the PLO. If I did tell high Egyptian officials at the luncheon that their differences with Israel were being purposely misconstrued as anti-Semitic, it was in the same vein as what I have been writing and speaking about for 30 years: Zionism is not Judaism, Judaism is not Zionism, and being anti-Zionist is in no way being anti-Semitic.

Alfred Lilienthal
Washington, D.C.

Who's On First?

SORRY TO DISAPPOINT MANDY GRUNWALD, Scott Miller, and Peter Shapiro on their claim to the first political music video ["Intelligencer: A New Political Tune," by Sharon Churcher, April 8]. My partner, Sally Hunter, and I directed and produced the first music video for a politician during the mayoral campaign of Eileen Anderson in Honolulu last year. In Hawaii, supporters and campaign workers have a custom of holding signs during the rush hours to and from work. We hired a Hawaiian group, the Three Scoops of Aloha, to arrange a song for the sign holders and the campaign documentary. The music video was incorporated into our political documentary.

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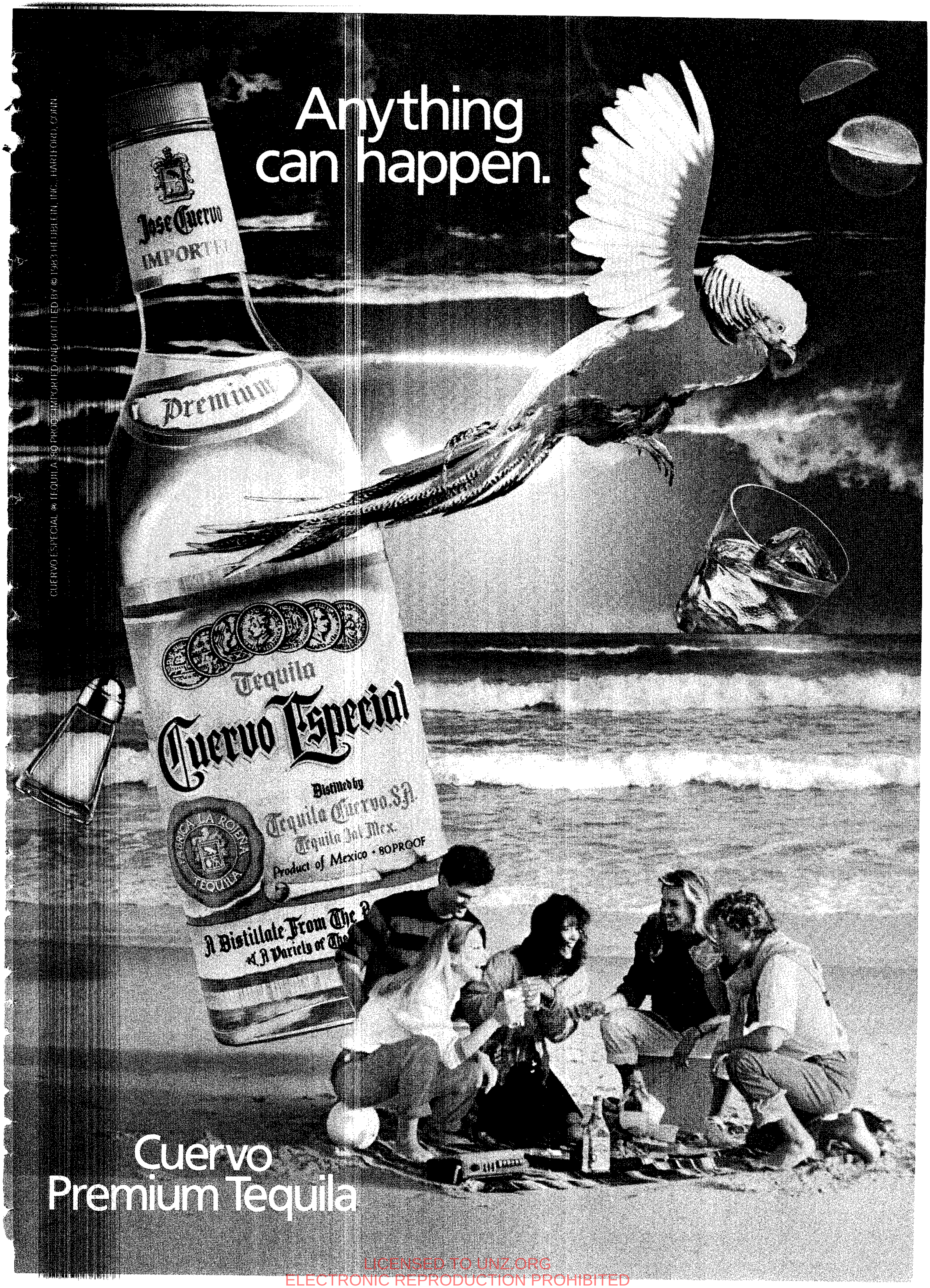
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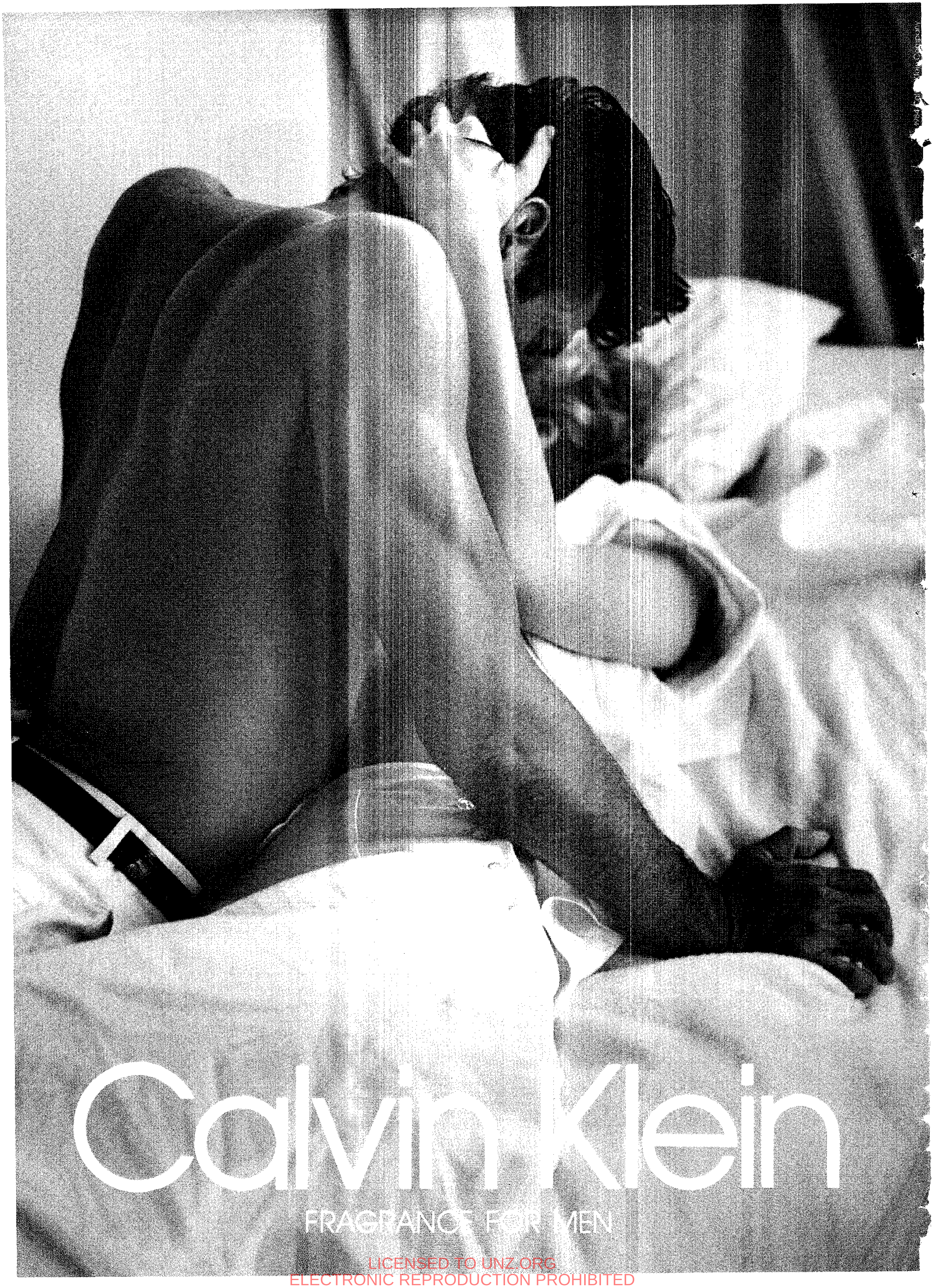
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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Reagan Aide Apparently Nixed an Earlier Jewish Appearance

MICHAEL DEAVER, whose plan for Ronald Reagan to visit a German military cemetery rather than Dachau ignited an uproar, apparently also nixed pleas from Ed Meese and other influential Republicans for the president to visit the new West Point Jewish Chapel.

Jewish leaders had enlisted a number of intermediaries, including a congressman and New York real-estate developer George Klein, to try to persuade Reagan to speak at the $6-million chapel's dedication last May or visit there on any other date of his choosing, political insiders recalled.

Finally Meese, then presidential counselor, agreed to promote the idea. "Meese thought it was a natural, but the word came back that Deaver was not for it," one insider told *New York.*

Deaver could not be reached for comment, and Meese didn't return calls, but a White House source confirmed that Meese had felt it would be smart politics for the president to "identify himself with the Jewish community" by speaking at the chapel in a campaign year. "I cannot tell you it was Deaver who took the final decision, but he was in charge of the president's schedule, so this may be why people are jumping to that conclusion," the source added. "It obviously came to [Deaver's] attention."

What is behind Deaver's seeming reluctance for the president to associate himself with two sites that are highly symbolic to American Jews? Not anti-Semitism, a Jewish leader suggested, "but a feeling that Reagan overextended himself [with Jewish events] during the campaign without enough of a return."

In any event, the West Pointers aren't giving up. Another source in the Jewish community said that by now Deaver should have on his desk a letter from Herbert Ames, head of the chapel's fund-raising program. The president had pleaded campaign commitments when he turned down last year's invitation, the source explained, "so the letter says that, since the campaign is over, the chapel would like to have him do it now."

Portman Theater Shrinks?

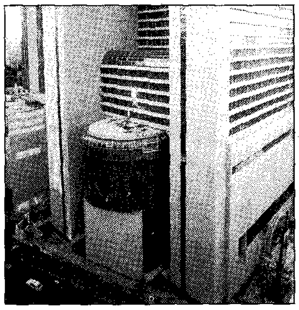
THE DEVELOPER OF THE MARRIOTT MARquis hotel has reduced the "wing" space planned for its theater—to about half the 80 feet promised in the deal that secured him a huge zoning bonus.

John Portman's auditorium is already under fire for such design inadequacies as putting the theater rest rooms in the hotel lobby. "It was bad enough, but if you want to do a big musical show with this sort of wing space, you'll have trouble," contended Shubert Organization president Bernard Jacobs. The theater will be operated by the rival Nederlander Organization, but several theater-design experts agreed with Jacobs. "This wing space is shockingly small," said theater consultant Neil Peter Jampolis. Another pointed out that old theaters also have small wing space but that the hotel had claimed it was replacing the razed Helen Hayes and Morosco theaters with a state-of-the-art facility.

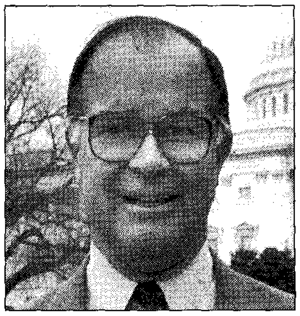
Hotel project executive Birckhead Rouse Jr. said the city has notified Portman that he needs its permission to reduce the wing space, but maintained that officials have known about the change since April 1981. Construction didn't begin until later that year, so the city could have asked for more wing space then, Rouse claimed.

A staffer at the City Planning Department, which allowed Portman to build an extra 200,000 square feet in return for including the theater, denied that account, saying Portman had been "unwilling or unable" to reveal the theater's dimensions until last December, when he submitted the changed plans.

Deaver: *Not enough return?*



Marriott: *Wing problem.*



Conable: *Withheld letters?*

Museum Plot Thickens

A TRUSTEE OF THE MUSEUM OF THE AMERican Indian is charging that its board is being "pushed" to move to Texas by trustees with ties to Dallas billionaire H. Ross Perot, who would sponsor the move.

"The only people in New York who want to see the museum in Dallas are Perot's friends on the board," trustee Dr. Edmund Carpenter, an anthropologist, told *New York.* Carpenter said it was trustee Charles Simon, a Perot acquaintance, who "cooked up" the Texas move with board chairman Barber Conable, also a Perot acquaintance.

Carpenter charged that Conable "sabotaged" negotiations to keep the museum in New York—by merging it with the American Museum of Natural History—in part by withholding information from the board. It was only at Carpenter's request that the board heard about state attempts to stop the move. Nonetheless, the board voted 13–1 to talk exclusively to Perot. A letter from Natural History urging that merger talks continue was not circulated by Conable, Carpenter contended, and a pro-negotiation letter from trustee Dr. William Sturtevant also wasn't disseminated. "If the trustees had all the evidence, I don't think they would be so in favor of the Texas move," Carpenter argued.

Museum director Dr. Roland Force confirmed it was Simon who approached Perot, but called Carpenter's charges "without foundation." The trustees had all the necessary information, Conable told *New York,* adding, "I would consider any reasonable suggestion to cure this unhappy institution."

Photographs: top and bottom, UPI/Bettmann; center, Don Hamerman.

Star Tech/Phoebe Hoban

SAFE AT HOME?

Computer casualties: *Models may die, but experts say the home market lives on.*

Computer Buyers Wise Up

SO YOU'VE FINALLY DONE IT. YOU'VE bought a personal computer for your home. You've spent $150 to $200 for a Commodore 64, $950 to $1,200 for an Apple IIc, or $1,900 to $3,500 for an IBM PC. Now that you've proved that slick advertising works and that you're just as hip as the kid or MBA next door, what are you going to do with this machine?

Does it have enough practical or pleasing software to make it useful? Will you have to spend much more money to expand it? Is the company you bought it from going to be around tomorrow? Is a new, improved incompatible version going to make yours obsolete in six months? These are the kinds of questions being asked by everyone in the computer industry—from the retailers to the hardware and software manufacturers to the market researchers.

The home-computer industry is bottoming out and growing up. Gone forever are the delirious days of 1981 to 1983, when the market grew an astonishing 121.5 percent in one year and video-game-playing machines like the Commodore 64 and the Atari 800XL took off. Manufacturers are becoming painfully aware of what consumers are willing to buy, and consumers, burned once too often, are becoming savvier, more cautious shoppers. As a result, fewer companies are selling fewer computers for home use, but consumers are spending more money on the machines they do buy, nearly balancing the scales.

Says Egil Juliussen, chairman of the market-research firm Future Computing, "After the game craze subsided, consumers saw there wasn't much you could do with a $200 machine, so they started looking at higher-end computers."

James Fawcette, editorial director of the trade magazine *InfoWorld,* agrees. "People no longer want to buy a toy that goes into the closet," he says. "There's been a bit of a backlash against overzealous industry hype about both what computers can really do and whether or not your kid will be an ignoramus without one. So now people are making sure they have a real need before they go out and spend $1,000 or more on a computer."

While the home market will never return to its 1983 peak, Juliussen believes it will continue to show steady growth. Last summer, Future Computing cut its initial projections for 1984 by 1 million units: Even so, though total unit sales fell slightly, revenues rose from $2.2 billion to $3.4 billion. For 1985, the firm predicts sales of 5 million units worth $4 billion to $4.3 billion. These figures will jump to 9.95 million machines worth $7.9 billion by 1990, as telecommunications and transactional services spread.

Still, it's easy to read doom in a recent spate of inauspicious auguries—the plunging Christmas sales of Commodore, the demise of Coleco's problem-plagued Adam last January, Apple's numerous defections, and the death throes of the controversial PCjr, which IBM will stop producing at the end of the month.

"If I didn't understand the industry, I'd be scared," says Seymour Merrin, chairman of ComputerWorks, a retailer headquartered in Westport, Connecticut. He recommends picking a well-entrenched machine. ("Even in the highly unlikely event that Apple ever abandoned the Apple II, there are 2 million machines out there—someone is going to support it.")

But despite the growing number of computer casualties, recent industry statistics indicate that the market for computers in the home is far from defunct—it is simply mutating. Even the term "home computer" is being reinterpreted. These days, market-research firms and manufacturers talk about "personal computers sold into the home."

People are using these machines for things like education, word processing, spreadsheet analysis, or personal financial management, rather than for pure entertainment. Andy Bose, an analyst with the New York market-research firm Link Resources, says the proportion of buyers willing to spend $1,000 plus for a home machine jumped from 22 percent in 1983 to 41 percent last year. Dataquest, a California-based market-research firm estimates that more than 60 percent of potential buyers are willing to spend more than $750.

Market shares of the major players have changed accordingly. Future Computing's pie charts show that for the final quarter of 1983 Commodore, with its hot-selling 64, had a 23 percent slice of home-computer revenues, followed by Apple's 20 percent chunk for the Apple II family and IBM's 12 percent share for the PC. By the end of 1984, Commodore's share had been minced to 11 percent, Apple's had increased to 37 percent, and IBM's was up to 26 percent.

Currently, 10 to 12 percent of America's 85 million homes have personal computers. By 1990, 26 to 30 percent will have them. But who is buying these relatively expensive machines, and why? In a Link Resources study completed in January, researchers interviewed 400 computer owners and 400 non-owners. They found that in the average user household, both adults are college-educated with two children and an annual income of $30,000 plus. So far, there is no single favorite application. Machines in the home are usually used by more than one person for a variety of reasons, from office work to homework. Link found that 64

Illustration by Howard B. Lewis.

percent used their computers for entertainment and education, 59 percent for filing and storing information, and 39 percent for word processing.

Link asked potential buyers which machines they were considering: 23 percent planned to buy one of the Apple II's (7 percent opted for the Macintosh), 17 percent were leaning toward an IBM PC (a mere 2.3 percent considered the PCjr), and 10 percent were thinking about Commodores. Tandy's Radio Shack drew only 2.8 percent and Atari a minuscule 1 percent. What attracts them? Price was the number-one issue for 32 percent, 28 percent said availability of software, and 21 percent went on manufacturer's reputation.

By the end of 1985, four or five major players will be vying for the home user's dollar, with different strategies and machines. Apple says it plans no major product introductions this year. Rather, it will continue to strengthen its II series with enhancements, possibly beefing it up to sixteen bits and introducing a Macintosh-like interface for the IIc. Analysts say that Apple is likely to be a shoo-in as this year's market leader because of its considerable lead over Commodore's Amiga and Atari's "Jackintosh" and because of the demise of the PCjr. (The Apple IIc had a record-breaking first year with sales of 400,000. But upcoming sales could be hurt by the several hundred thousand PCjr's still in stock.)

IBM, which insists it will support the PCjr, claims it has not abandoned the home market. Analysts offer various scenarios—ranging from IBM's absence from the home front for the next 18 to 24 months to the introduction of another low-cost, consumer-oriented machine within that time frame to the further discounting of the IBM PC (reduced three weeks ago by 4 to 12 percent) until it reaches $1,000 to $1,200. One last possibility: IBM may import its JX machine, made and sold by Matsushita in Japan, as a home model. Speculation on the so-called PCII also abounds. This small, powerful, modular machine will fall between the XT and AT and be aimed at offices. Some say it will have a 3.5-inch disk drive and far better graphics than those of IBM's current PC.

Commodore and Atari are the dark horses here. Commodore's $350 128 (K RAM) machine, compatible with the 64, will soon be shipped. But everything rides on both companies' getting their Mac-style machines to market by the third quarter—in time for Christmas 1985. Analysts and software designers who have seen the prototype of Commodore's Amiga are impressed. It has the same 68000 chip as the Mac. But what really makes it hot is its new icon-based operating environment, called Intuition, and its three dedicated VLSI chips for audio and video signals. Complete with a

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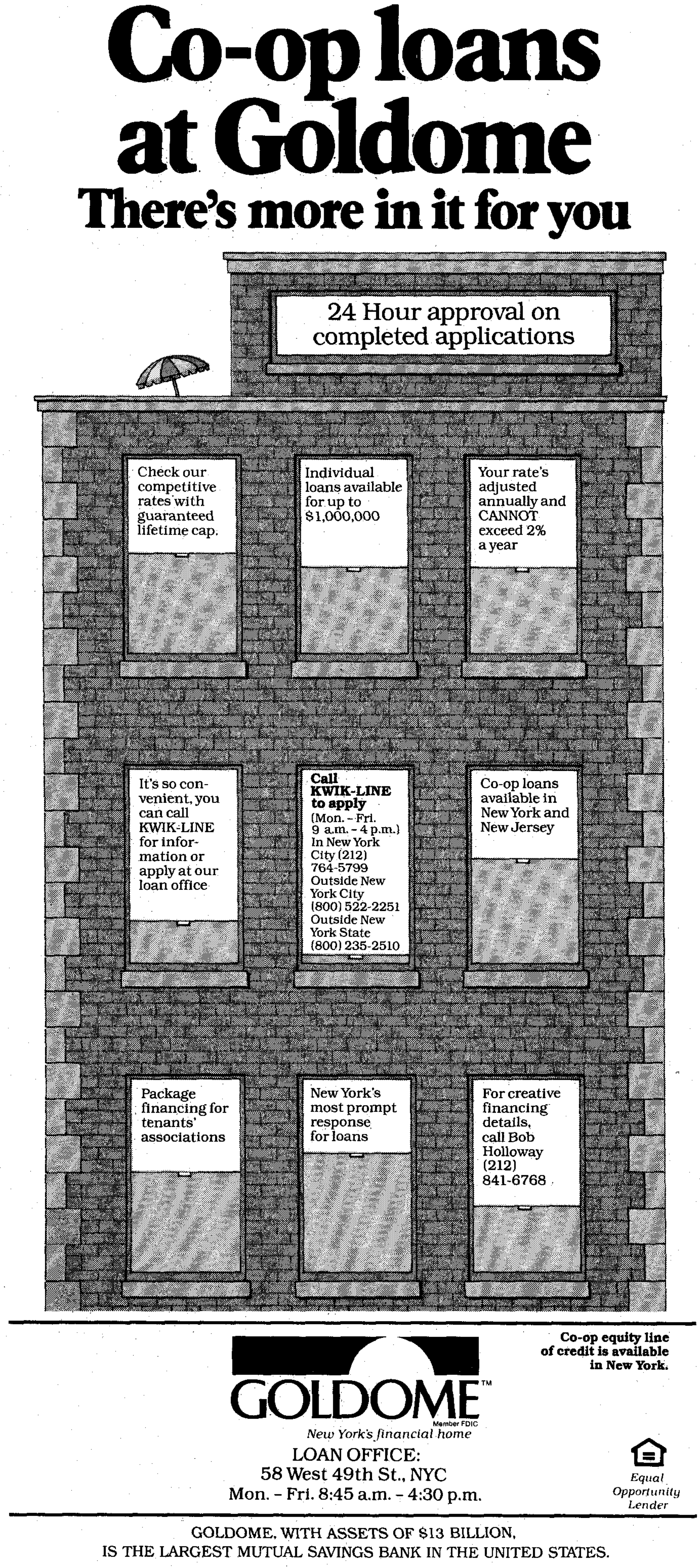

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very high-resolution color screen, it should sell for between $1,500 and $2,000. Analysts say it is worth the extra money and the wait. Boasts marketing vice-president Frank Leonardi, "We don't even consider Atari competition."

The Jackintosh—actually named the ST series—has already received a volume of advance press. It offers Macintosh-like features starting at $400 for 128K of random-access memory (RAM). Its GEM graphics environment, designed by Digital Research, Inc., permits windows and pull-down menus on its not-so-high-resolution color screen. Problem is, Atari said it would be shipping in April, and so far no machines have left the plant.

Even with all this new blood in circulation, does the average consumer really need a computer at home? Probably not, until several basic requirements are met industrywide. To become a truly mass-market item, computers will have to be as easy to use as telephones—and their utility will have to be as obvious. That could happen when telecommunications services—electronic mail, on-line information data bases, and videotex services offering practical (i.e., cheap, convenient, and useful) home shopping and banking—become readily available. With major forces like IBM, Sears, and CBS joining together in videotex ventures, those days may eventually be in sight.

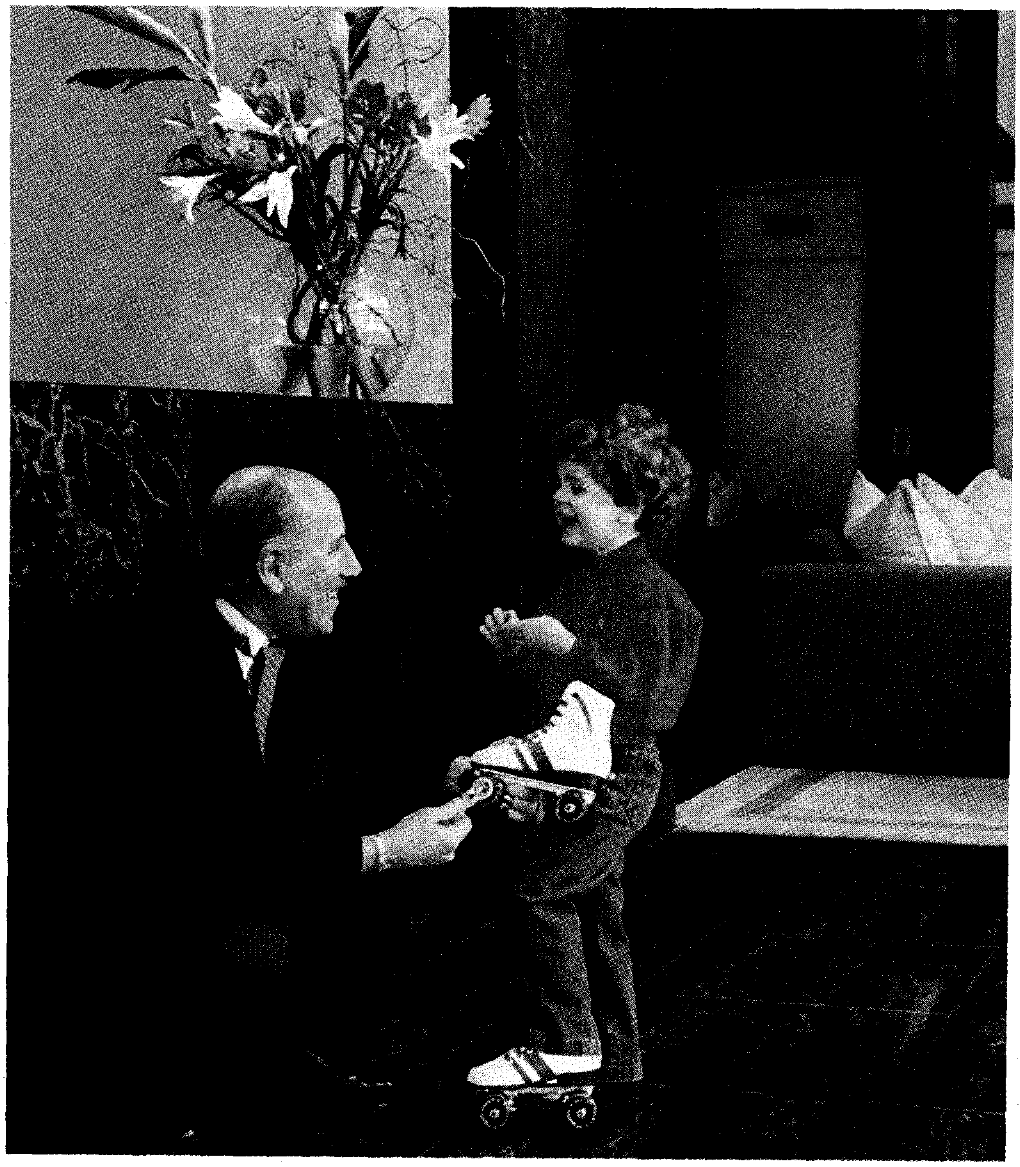
Says Dataquest analyst Kenneth Lim, half the people who own home computers were "early adopters" willing to put up with their many quirks. The other half are the disillusioned ones who believed all the industry hype. Estimates of the number of machines sitting in closets range from 850,000 to several million. As companies and consumers have learned, it pays to look carefully before you leap on the personal-computer bandwagon: The dream machine is not here yet.

Best Bytes

Videotheque: THE AREA OF VIDEO-RENTAL clubs, Cine Club Video opened last week in the Burlington Building (54th Street and Sixth Avenue). It bills itself as the world's largest video-rental library, with 7,000 titles. This cashless club is almost totally automated: Members have computerized I.D. cards; pick up bar-coded videocassettes, which are laser-scanned on a conveyor belt when taken out or returned; and enter their comments and requests into a computer terminal. But high tech costs: Members must sign up for a year at about $480.

Hot Tips: This summer, computer-industry guru Esther Dyson's insights will be available in a new format: *Computer Industry Daily,* published electronically by Ziff Davis via MCI Mail. But a daily dose of Dyson's wisdom won't come cheap: The annual subscription rate is a hefty $1,500. ■

The Home Behind The Name.



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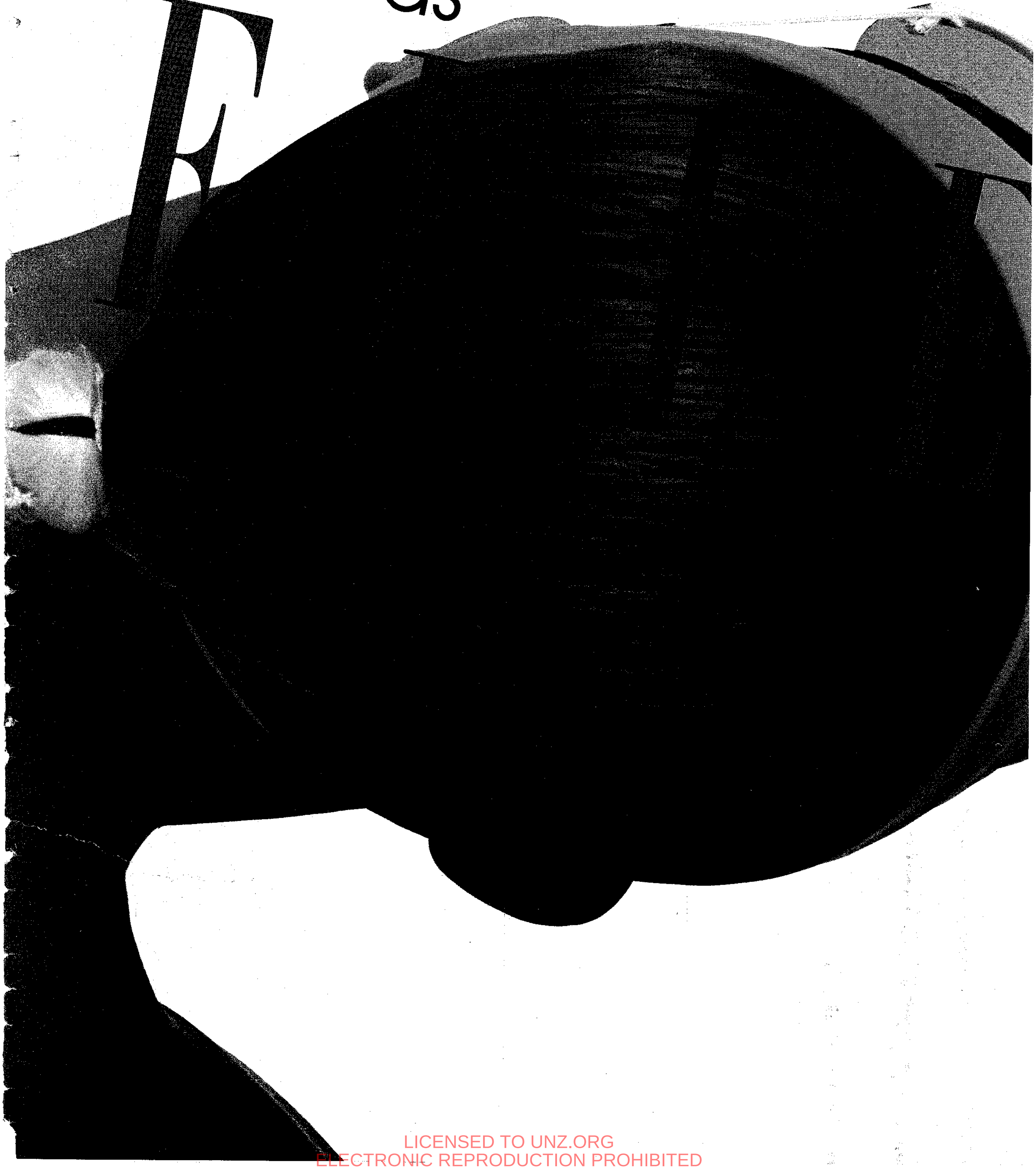

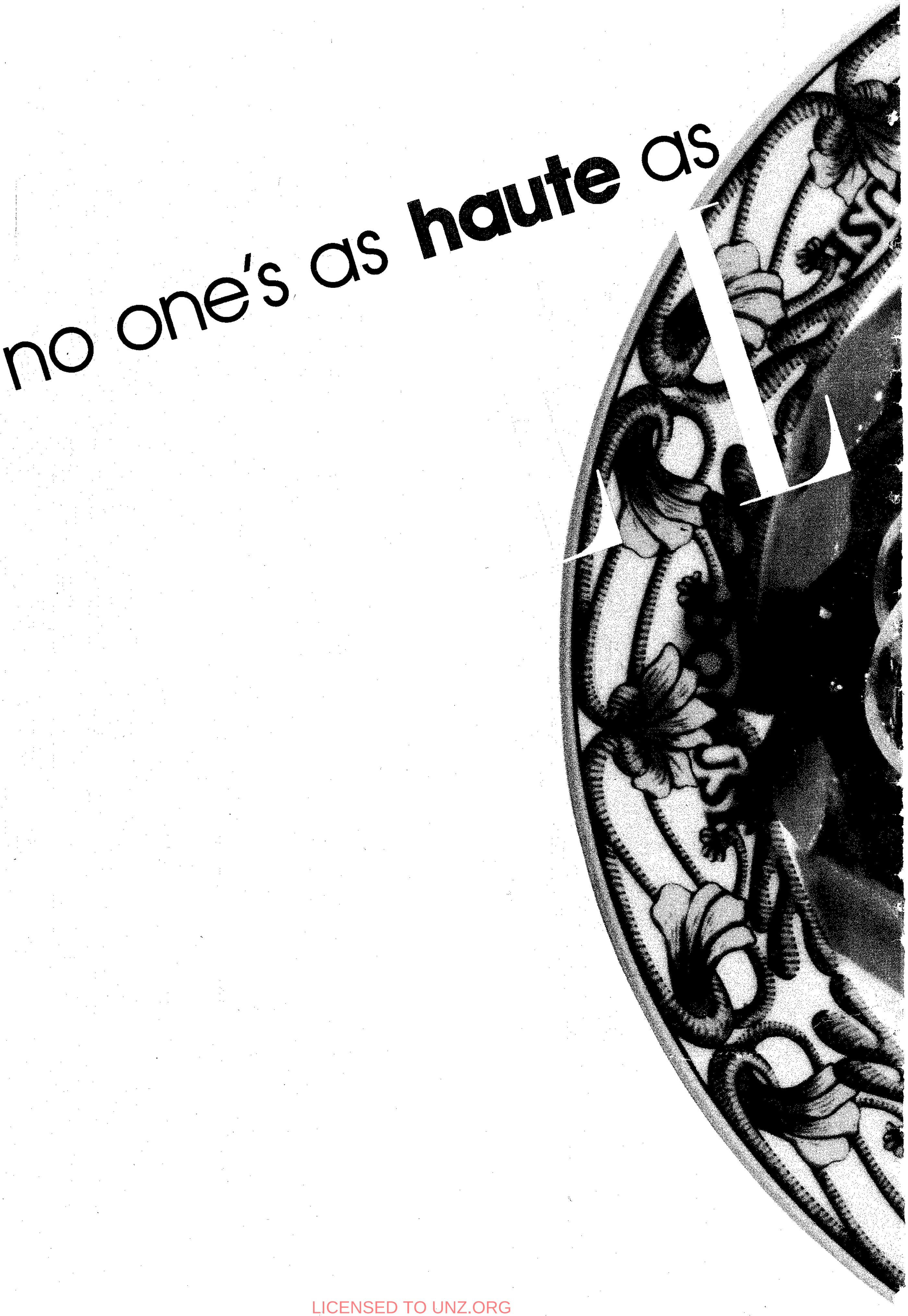
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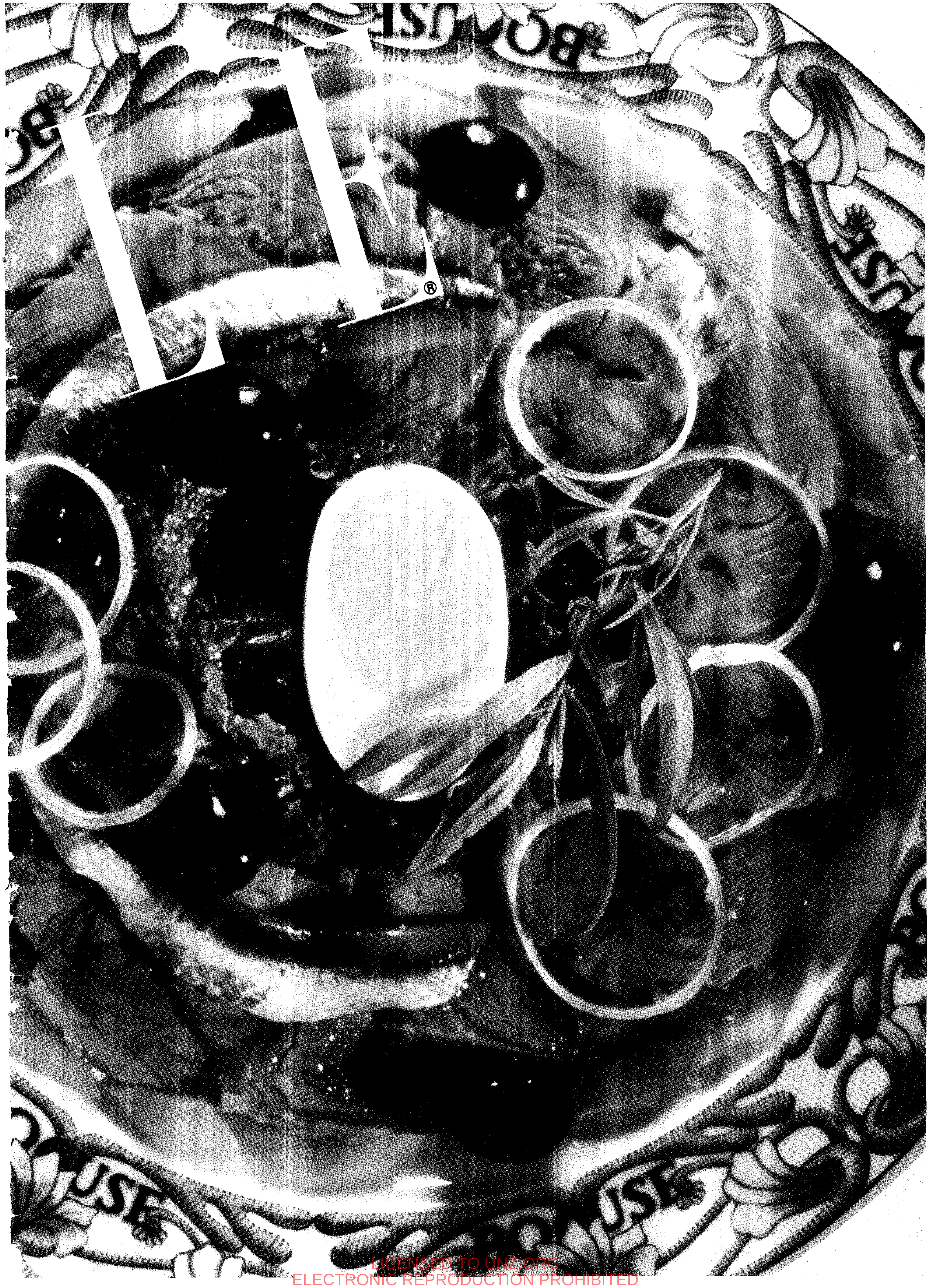
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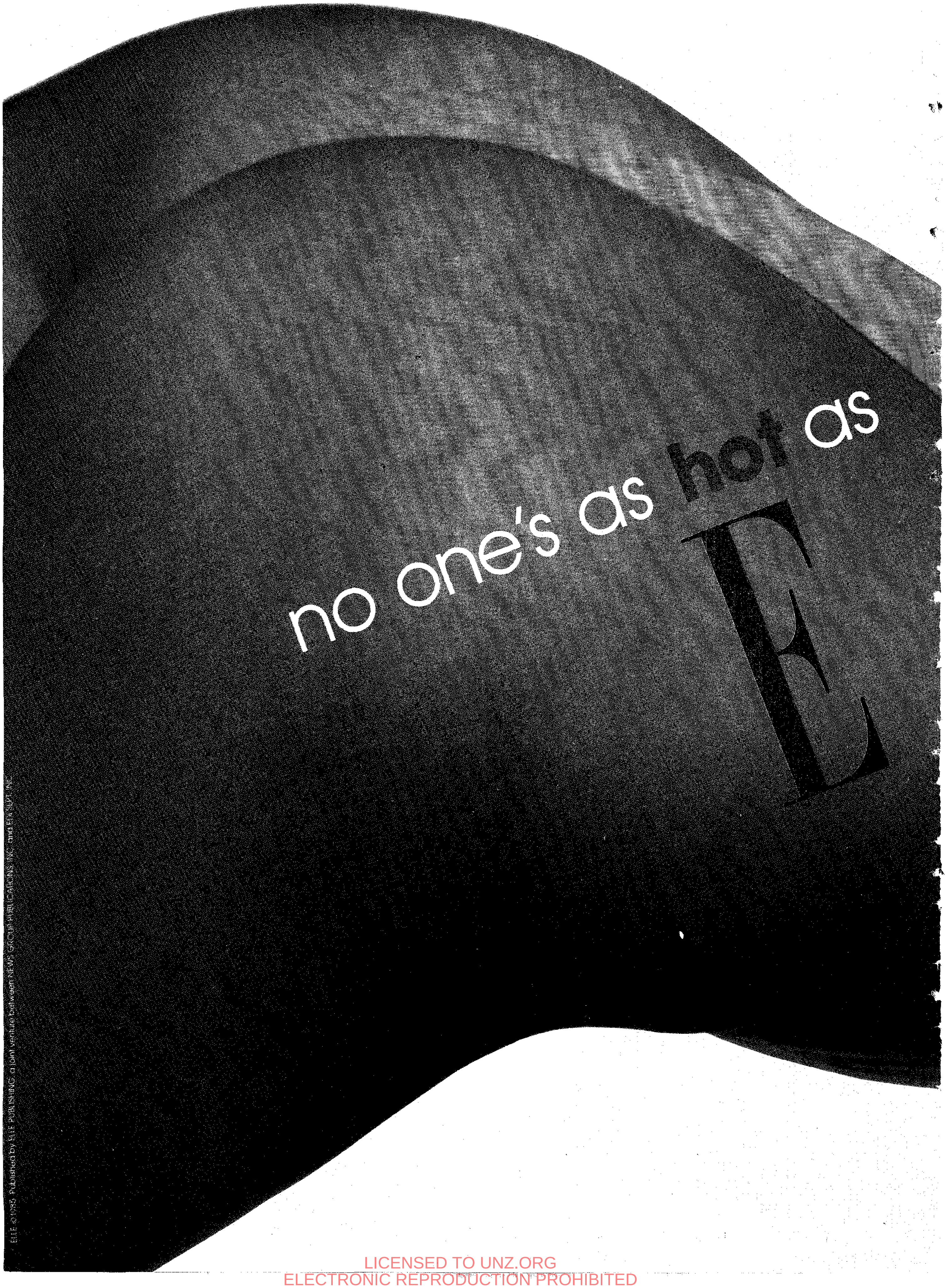
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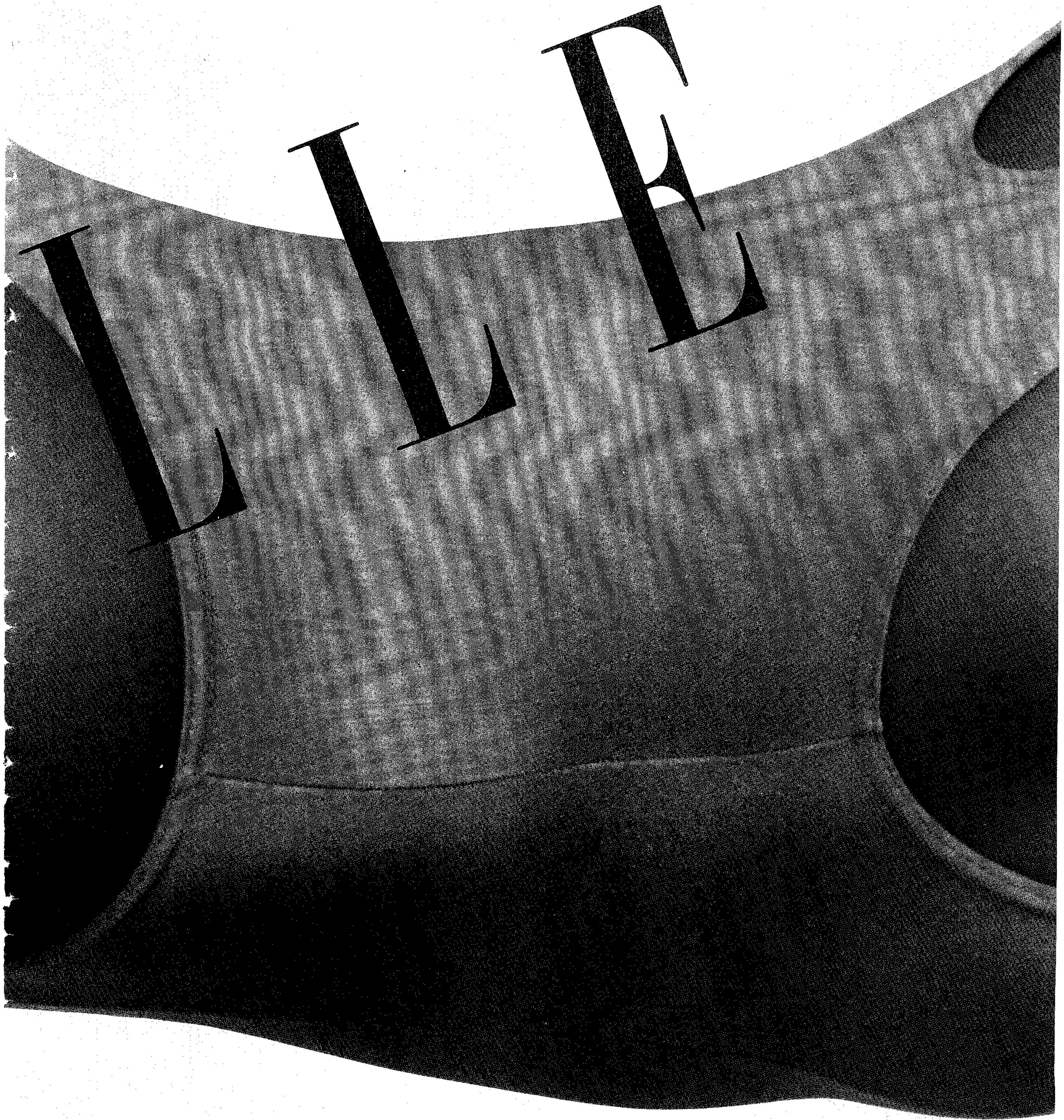


Premier Issue, September 1985 Closing Date, June 25, 1985 On Sale Date, August 20, 1985 (212) 808-5800

On Madison Avenue/Bernice Kanner

BRIEFS ENCOUNTER

The Long and the Shorts of It

THIS IS NOT THE STUFF OF COCKTAIL-party chatter. What this is is a tribute to a garment that, with low fanfare and lower visibility, has faithfully served mankind for half a century. Yes, the cotton brief is 50 years old.

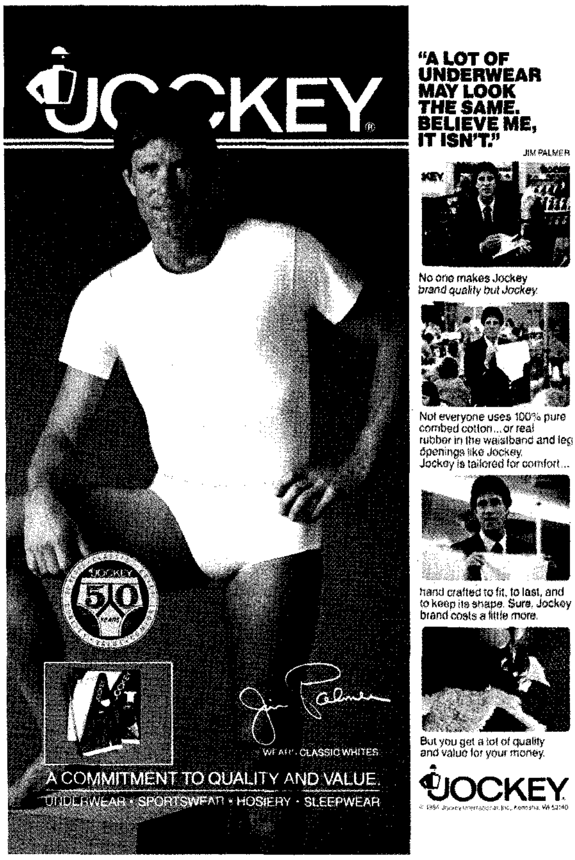
For most of those years, briefs have been, well, under cover. But recently they have started to come out—in brighter colors and brighter advertising. People have started talking about underwear more—and buying more of it (bottoms, at least; undershirts are going nowhere). A once staid item has become the latest fashion statement.

"The underwear isn't fraying any sooner than in the past, and there are no additional bodies to drape it on," says Lester Schwartz, vice-president for advertising of the Union Underwear Company, maker of the mainly white Fruit of the Loom and BVD brands. "But sales are up, and for this you have to credit fashion."

By most estimates, the fashion end of the market, those vivid colors and patterns, has come from virtual nonexistence five years ago to account for 25 percent of the drawers market today. And by *all* estimates, that share will continue to rise. Even Schwartz, whose skivvies are the most mainstream, believes the trend will continue. "We're conditioning the young to think other than white," he says. Fruit of the Loom's Funpals line features such licensed characters as Superman, He-Man, and Masters of the Universe, and there are boys' briefs in an array of colors. TV and comic-book heroes adorn Union's Underoos line.

Men's underwear first got colorful in the sixties. It sold well for two or three seasons, leveled off, then, during the narcissistic seventies, when Americans became infatuated with health, exercise, and their torsos, took off again. "The locker-room pressure that used to work against fashion underwear now works for it," says John Wigodsky, director of marketing for Hanes Knitwear. "When you have John Wayne types like Jim Palmer saying it's okay to be a peacock, that you're not effeminate if you wear fashion underwear—in fact, just the opposite—those words penetrate the Midwest."

They also penetrate the female psyche. Drawers that make a statement are usually making it to the female buyer, who, according to various research studies, purchases 65 to 80 percent of all men's underwear. "Many men began wearing fashion briefs after their women gave them to them," says Wigodsky. "They told their men how sexy they looked, and the men were hooked." Says Howard Cooley, president of Jockey International, "A lot of the women, when they're not buying surprise gifts, are messenger purchasers—'The next time you're in the store, pick up such and such'—simply because women are in the stores much more often than men." And the men usually request a specific brand, for, says Cooley, brand loyalty is higher for underwear than for almost any other type of garment.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Here's the beefcake: *Jim Palmer strips down for Jockey.*

The average man's wardrobe holds eight pairs of boxer shorts or briefs; the average woman's, twice as many undies. Half of all the men's underwear sold is sold during the last three months of the year. A lot of it finds its way under the Christmas tree, as women's lingerie has for years.

Not that men's underwear is anywhere near the boom market women's is. Altogether, it accounts for perhaps $1.2 billion a year in retail sales. At an average price of, say, $2.50 a pair, that comes to some 500 million briefs. With about 35 percent of the market, Fruit of the Loom is king of the "under" world. Second-place Hanes has about a 15 percent share, and Jockey about 10 percent. Sears and J. C. Penney merchandise their own brands, which account for 10 percent each. Although their profits make a smooth bottom line, the designers are but a blip in comparison.

Most manufacturers charge retailers 100 percent above cost, and retailers in turn mark up the price 100 percent. But considering the widespread discounting that goes on (about half of all men's underwear is sold off-price), retailer profits generally amount to only around 35 percent. Bottoms outsell tops by two to one, and the gap is widening as more men jettison their undershirts. "Even fewer boys are wearing them," sighs Wigodsky. No one is fighting a trend the industry sees as inexorable.

And why should they if there's a mint to be made in chic undershorts? Figure it costs the manufacturer $1.50 to turn out a pair of fashion cotton briefs—Calvin Klein calculated $1.70 for his best-selling bikini—and $3 for boxer shorts. Bloomingdale's charges $6 for a pair of Calvin Klein colored briefs, $13.50 for his boxers. Its own Y.E.S. brand fetches $4.25 for solid-color briefs, its Spring City label, $9.50 to $10.50 for fashion boxers. A trio of Fruit of the Loom briefs goes for $6.29 at Woolworth's, a package of three boxers, $8.39.

Is the guy who shells out $4 for Brooks Brothers white briefs—or, for that matter, $30 for white briefs with a Zimmerli label—getting something he can't find for $2.50? To the naked eye and finger, there's little difference. But to the manufacturer with the pricier tag, little differences mean a lot. In addition to its $4 combed-cotton briefs, Brooks Brothers has two-ply mercerized-cotton ones for $6.50, and its boxers range from $8.50 to $16.50, depending on fabric and style. Tie-back boxers with a button fly but no elastic run $16.50 the pair. And "French back" shorts with buttons in the back and a button fly go for $17.50.

A Jockey ad makes the point. "You spend two-thirds of your life in under-

JOHNNY'S GROWN UP. WHAT HE LIKES CAN STILL CAUSE REVOLUTIONS.

Whether it's a break dance or a gelato break, if Baby Boomers think something's cool it becomes hot.

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As children of prosperity, they're accustomed to indulgences. And as prosperous adults, they can well afford them.

Hence, their little red wagons have become mini-vans. And their rock and roll records sit next to collections of rock videos.

This generation is excited by innovation. And because of its size, is emulated by younger and older alike.

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THE DUSE ENCHANTMENT

(or, how her heart caught fire over a Sambuca Romana.)

When they met, she was at the height of her powers, an actress adored, even worshiped, by all Italy. He, rising poet, novelist, journalist, was the pampered son of a wealthy landowner. Together, Eleonora Duse and Gabriele D'Annunzio were a memorable conflagration.

Both, it is said, were habitués of a certain Roman cafe. There D'Annunzio was introduced to the potent seduction of Sambuca Romana, Rome's remarkable liqueur distilled from berries of the wild elderbush. Its suavity and elegance appealed to his poet's sense of form; his ardent nature responded to the fire at its center.

It was on a warm evening in June that Duse and her coterie arrived at the cafe just as D'Annunzio's liqueur had been served. One of his friends insisted that he meet the great actress, taking him to her table. The full force of her beauty was overwhelming. Impetuously, he drew up a chair and fell deep into conversation.

As they talked, he toyed with his glass, dropping roasted coffee beans into it one by one until three floated there. Pausing to light a cigarette, he held the match for a moment close to the liqueur. A blue flame danced over its surface, matching the flame born at that instant in the hearts of poet and actress.

Thus began a relationship that for six years inspired them both: him to write plays for her to perform; her to performances of incandescent radiance.

As for Sambuca Romana Con Mosca, the drink the poet created, the taste is history.

SAMBVCA ROMANA

Drop us a line and we'll send you our Sambuca Romana recipe book. Sambuca Romana 84 Pf.

Imported by Palmer & Lord, Ltd., Dept. NY10, Syosset, NY 11791.

wear," it begins. "Spend three minutes reading why it pays to buy the best." Its reasons? A superior cotton that is spun into a superior yarn that ultimately results in a superior fabric—and styling. "Most manufacturers cut leg openings in a tube of fabric and call it a brief," the ad charges. Not Jockey. Its briefs have seams on both sides, a double-layer pouch, and a rubber waistband that "won't quit on you."

Four pairs of briefs are sold for every pair of boxer shorts, which—to make a wild generalization—tend to be worn by older men who were issued them in the service and stuck with them out of habit. But within the last year, something has happened to revitalize the baggy boxer. "Reverse chic has set in," says Wigodsky. "It's punk drawers or a return to the thirties. In California, the style is to wear shorts with boxers hanging out from them. And in France, they let the waistbands of their boxers show over their suit pants." Peeking out from those shorts and suits are polka dots, flashy plaids, and splashy stripes, not to mention jungle and graffiti prints.

Although younger and single men—dressing for success, though not necessarily the professional kind—are the main wearers of fashion briefs, you can't tell the cut of a man by the cut of his drawers, says Cooley. "It's not necessarily cool cats in briefs and fuddy-duddies in boxers. A lot of Wall Street yuppies are running around in their knee-lengths, and fathers of six in striped skimpies." White is still the best-seller in both briefs and boxers, although blue (light and dark), ecru, and beige are big in the briefs department. The most popular briefs are the classic full-cut ones with a fly front. Other styles include the low-rise waistline and the bikini with no fly.

Any man who finds today's styles constricting should consider how far underwear has come. At the turn of the century, union suits—the name refers to the union of top and bottom into one garment—were the only option. In 1910, the Cooper Underwear Company revolutionized the industry with its Kenosha Klosed Krotch union suit, which featured two pieces of fabric that overlapped like an X and could be drawn apart, eliminating the need to totally undress when nature called. Then World War I changed underwearing patterns. The army issued enlisted men boxer shorts for summer wear, and the soldiers continued to wear the more comfortable skivvies when they went back to civvies. It was the beginning of the less-is-more approach to men's underwear.

In 1934, a Cooper executive saw the future—a photo of a man in a bikini swimsuit on the French Riviera. He adapted the bikini and its Y-front construction into an undergarment and, one year later, the company, now renamed Jockey, brought out its classic briefs. On January 19, the day they were unveiled in a window of Chicago's Marshall Field department store, the city was in the grips of a blizzard. The store manager, figuring that trying to sell underwear with no legs in a storm was madness, ordered the display pulled. But the workers didn't get to it right away, and by noon, the entire stock, 600 pairs, had sold out. In the next three months, the store moved more than 30,000 of the new briefs.

One reason the erstwhile unmentionables have become not just mentionable but highly visible is the advertising. There's a lot of beefcake. Former Baltimore Orioles pitcher Jim Palmer, clad only in the product, pitches for Jockey; Los Angeles Ram Jack Youngblood models for Munsingwear, and former Jets quarterback Joe Namath for his own signature line produced by Nantucket Industries. This "real people" school of advertising works well in magazines, but TV censors won't permit cameras to pan down to the drawers. "Everyone wants to show the product in use, but can't without resorting to some unusual plan, such as displaying shorts over tights and leotards," says Cooley. The result: a glut of locker-room scenes with athletes in various stages of undress. (Jockey also uses a fully clad Palmer talking about underwear in its factory.)

There are other imaginative ways to avoid the problematic product-usage shots. Fruit of the Loom has been running its frolicking-fruit spots for a decade. In one current commercial, a couple looks at a home movie of last year's vacation: The fruit shared the beach with them. The film sets them to reminiscing about how the drawers really last, while the grapes, apples, and leaves point out their important features. (Oscar winner F. Murray Abraham, who played Salieri in *Amadeus*, used to be a bunch of leaves.) In Hanes commercials, trainees playfully mock the formidable Inspector 12, who stretches, pokes, and prods the product. And BVD (for company founders Bradley, Voorhis, and Dey), a brand with more name recognition than market share, uses Larry Hagman, *Dallas*'s J. R. Ewing. In one spot, the Stetson-hatted Hagman stealthily opens a wall safe and puts its valuables—jewels and BVD's—into his attaché case.

Then, of course, there are Calvin Klein's provocative ads of men brooding in their underwear. It's advertising that apparently doesn't go over well with the masses. Says Cooley, "The Calvin Klein school of waking up the viewer doesn't fly in Kansas." "Maybe this is sour grapes from the Fruit of the Loom guy," adds Schwartz, "but Middle America doesn't want to see sex in their underwear commercials. We get hundreds of requests to borrow our costumes. I doubt that Klein gets many to borrow a bed." ■

Before
William Gates became chairman
of Microsoft,

and before
John Young became president and CEO
of Hewlett-Packard,

and before
Sanford Weill became chairman
of American Express Company,

and before
Robert Noyce became vice chairman
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The Bottom Line/Dan Dorfman

SOARING DOLLARS

Rare Coins, Uncommon Profits

THE DOLLAR'S BEEN GETTING WHACKED lately—but not every dollar. An 1881 silver Morgan dollar, minted in San Francisco, has jumped 41 percent in price this year, from $300 to $425. And a $1 gold piece, produced between 1849 and 1854, has shot up 36 percent, from $1,250 to $1,700. They're both caught in the sudden surge of rare American coins, which are one of the hottest investments of 1985.

Two of the country's leading coin dealers, Donald Kagin and Harvey Stack, say the upswing in the coin market could develop into a full-fledged boom. "This is it," says Kagin, president of Kagin's Numismatic Investment Corporation, a 53-year-old San Francisco firm. "There could well be a doubling of top-quality coin values over the next two and a half to three years."

"A strong, broad-based move is under way, and it could run into a boom," adds Stack, a partner in Stack's Rare Coin Company of New York. These exuberant forecasts are surprising, given the low inflation rate, which can be a depressing influence on coins. But the latest figures speak for themselves. Coins were listless performers between August 1983 and the latter part of 1984, with prices ranging from flat to down 10 percent. But the latest study of 23 investments by *Fact* magazine shows that coins, thanks to their early 1985 surge, have rocketed to number one over both the past six months and the past year. For example, a $10,000 investment in a representative group of coins made on October 1 grew to $12,810 by the end of the first quarter, about a 28 percent gain. And that $10,000 investment made about a year ago would have climbed in value to about $12,700 today, a 27 percent gain.

By comparison, the stock market rose 8.8 percent over the six months ending March 31 and 13.5 percent over the twelve months ending the same date. Occupying the top investment spot is not new for coins. A study by Salomon Brothers, the Wall Street brokerage firm, shows coins to be the best investment over the decade ending last June 30. With a compounded annual gain of 21.4 percent, coins turned in a performance that was nearly triple the 7.9 percent annual inflation rate in the same period.

Why are the nation's estimated 12 million coin collectors flipping over coins again?

Kagin, who reports a roughly 25 percent increase in his business this year, points to the spurt in precious metals, especially gold. But more important, he says, is the stability of the coin market in the face of continuing low inflation and a diminishing supply of top-quality or investment-grade coins. (Rare, uncirculated coins are rated on an MS, or mint-state, system, from a low of 60 to a high of 70. In addition, very shiny coins are rated "prooflike.")

PRECIOUS METALS

	January 1982 Price	Current Price	Projected Price, January 1988
MORGAN DOLLARS			
1880-S MS65 Prooflike	$ 275.00	$ 600	$ 1,000
1881-S MS65 Prooflike	260.00	600	1,150
1886-P MS65	107.50	425	675
PEACE DOLLARS			
1922-P MS65	122.50	425	650
1923-P MS65	110.00	425	650
1925-P MS65	207.50	520	825
LIBERTY WALKING HALVES			
1939-S MS65	325.00	675	1,000
1942-P MS65	100.00	270	500
1947-D MS65	185.00	475	800

NOTE: The single letters after the date indicate where the coins were minted—*S*-San Francisco, *P*-Philadelphia, *D*-Denver. The letters *MS* stand for "mint state," a grading scale on uncirculated coins that ranges from a low of 60 to a high of 70. "Prooflike" indicates a mirrorlike surface.

SOURCE: Kagin's Numismatic Investment Corporation, San Francisco.

E PLURIBUS UNUM
1885

LIBERTY
IN GOD WE TRUST
1926

LIBERTY
1945

"Instead of coins tracking inflation, they're pretty much holding their own and going up," Kagin says. "This is the first time in several decades that coins are doing this despite a lack of a perceived high rate of inflation. It's clearly a firming market."

Another significant plus: More financial planners are entering the market, seeking diversification for their clients.

Kagin looks for another 15 to 20 percent rise in coin prices between now and August, followed by a slight pause. Overall, he sees an annual 30 percent rise in coin prices between 1985 and January 1988.

Currently, Kagin favors silver coins with gradings of MS63 to MS67 that are valued at $100 and up and gold coins with gradings of MS60 to MS65 that begin at $500. Kagin's nine favorite coins at the moment have already scored big gains this year (see chart). His top three:

☐ An 1881 silver Morgan dollar minted in San Francisco with a grading of MS65 Prooflike. The coin, currently valued at $600, is projected by Kagin to carry a $1,150 price tag in January 1988.

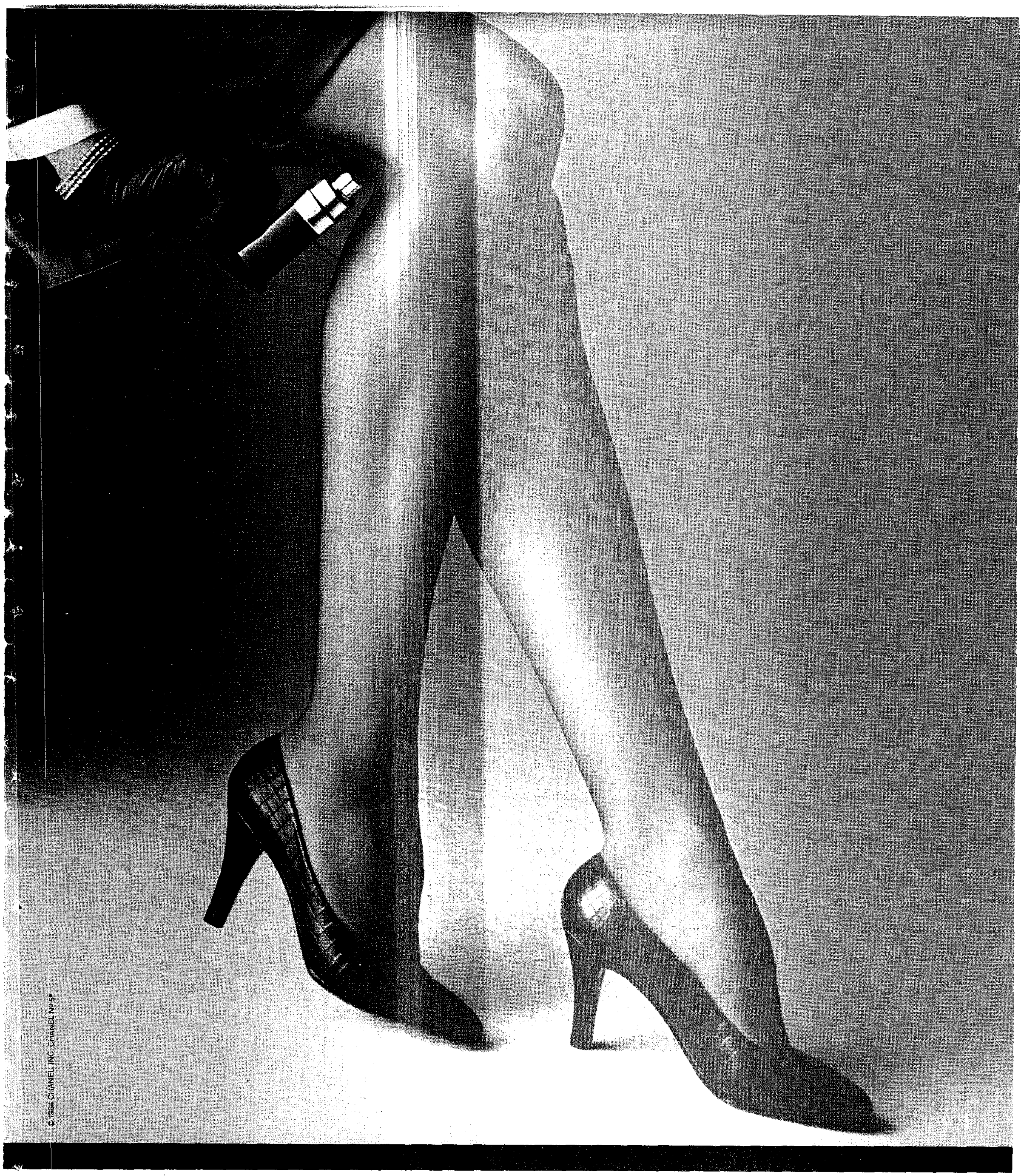
☐ A 1925 silver Peace dollar minted in Philadelphia. Sporting an MS65 grading, the coin goes for $520, and Kagin expects it to rise to $825 by January 1988.

☐ A 1942 Liberty walking half-dollar with a grading of MS65. He expects it to rise from its current price of $270 to $500 in early 1988.

To assure a coin's quality, Kagin says the best bet is an analysis by the American Numismatic Association Certification Service (ANACS), an independent grading and authentication service in Colorado Springs, Colorado.

Our other coin expert, Stack, tells me the firm's 1985 business is running 20 to 25 percent ahead of last year's levels. And significantly, he says, the gap between the bid and the asking price is narrowing—signifying greater market liquidity. The big reason, he says, is that "stability has set in, and the number of coin collectors is growing."

Stack's trio of favorites: early-American-issue gold pieces, especially $20 gold pieces—which contain almost an ounce of gold—valued at $675; certain coins struck in the nineteenth century, such as Indian-head 1-cent pieces at $50 and Lib-



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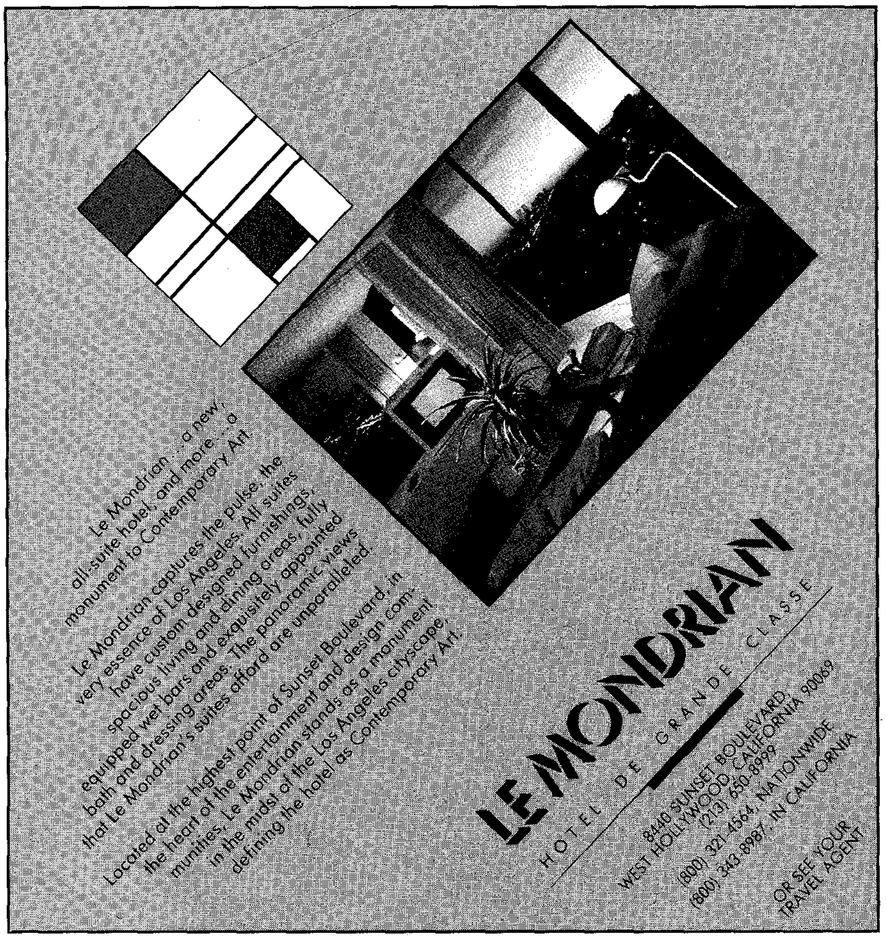
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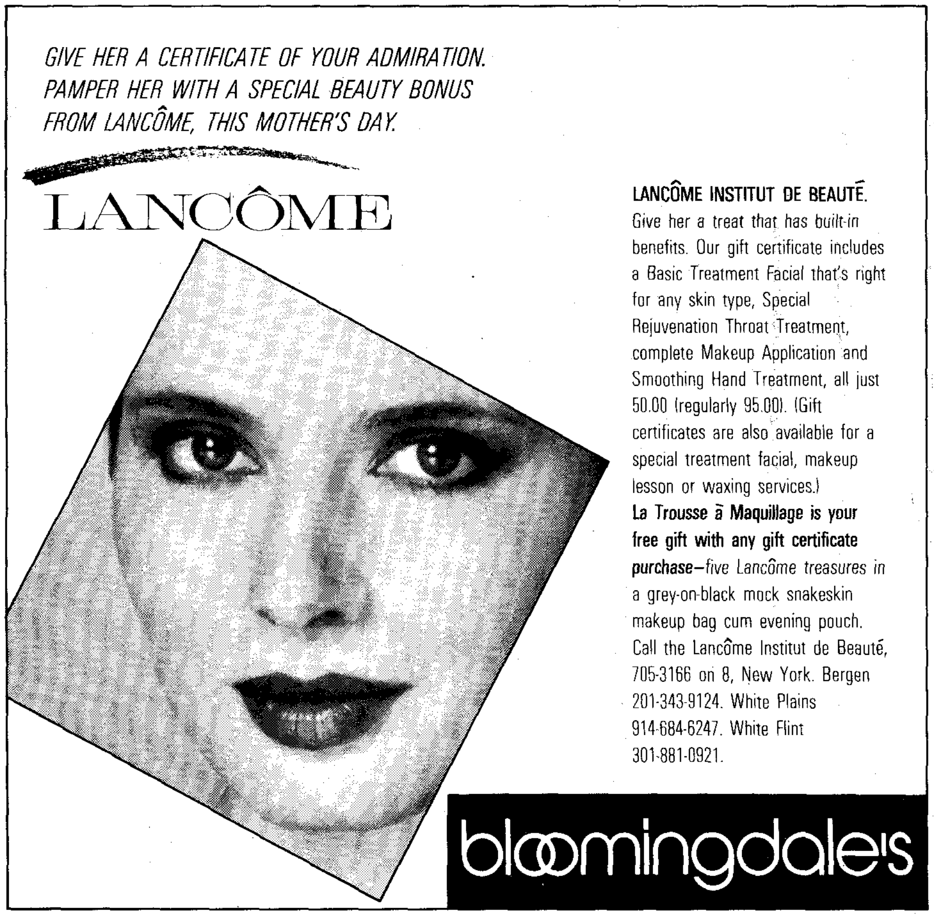
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bloomingdale's

erty-head nickels at $100; and commemorative half-dollars (1892 to 1954) that sell for between $50 and several thousand dollars.

While there's no denying the current surge in coin interest, it's worth noting that the field is not without big risk. Between 1980 and August 1982, for example, coins took a shellacking, falling 50 to 60 percent in value during the collapse in gold and silver prices and declining inflation rates. So if you're going to play the game, know the dangers, and—more important—know your coin.

Questions on Boesky

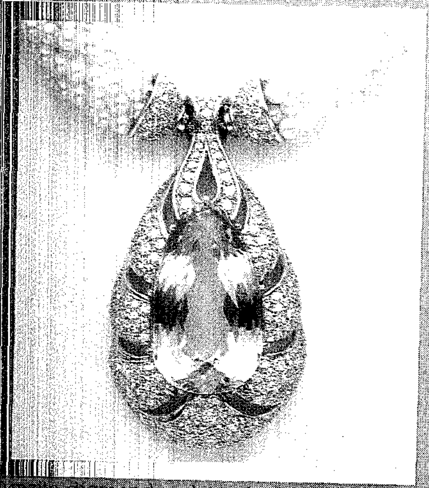
AN UPCOMING MAGAZINE ARTICLE QUESTIONS whether Ivan Boesky, one of Wall Street's leading arbitrageurs, illegally capitalized on inside information during Carl Icahn's recent fight for control of Phillips Petroleum. The article reports on statements Icahn made in a deposition he gave in connection with a suit filed against him by Phillips, following his takeover bid—ultimately dropped—for the oil company. The article, written by Steven Brill, will appear in the May issue of *The American Lawyer.*

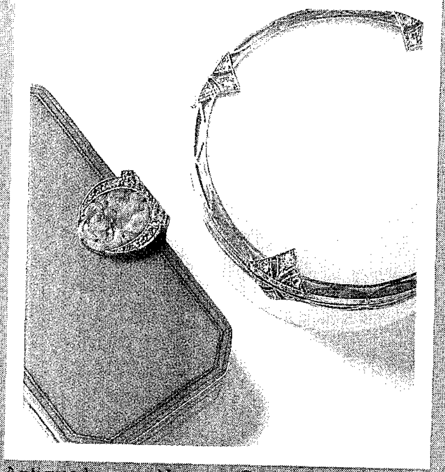
Here's the magazine's account of Icahn's deposition testimony and the surrounding events: Icahn says that on a Saturday in January he met with Boesky, at Boesky's request, at the arbitrageur's estate in Bedford. At that time, both Icahn and Boesky held positions in Phillips; Boesky was said to be sitting with a huge loss on his shares because corporate raider T. Boone Pickens had dropped his bid for Phillips. Icahn acknowledges that a possible tender offer for Phillips was discussed at the meeting, but in the deposition, he's hazy on the details. He does note, though, that Boesky called him constantly after the Bedford meeting.

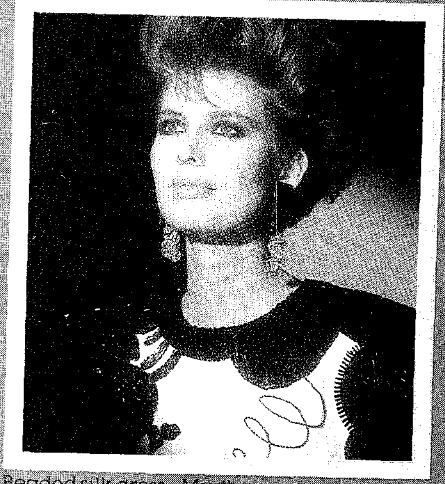
Icahn goes on to say in the deposition that Boesky sold him 2.74 million shares of Phillips on January 28. But, Icahn says, on February 9—twelve days later and just five days after Icahn had announced his bid for Phillips—he and Boesky met again, this time over dinner at Icahn's house. And at that meeting, Icahn says, Boesky disclosed he had another 4 million Phillips shares. It's not clear when these shares were bought.

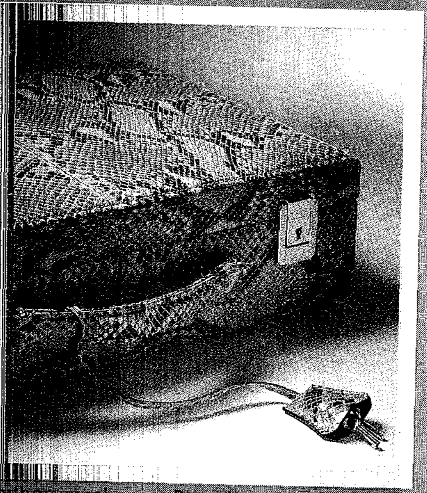
The American Lawyer article raises the obvious question: Did Boesky take advantage of non-public information by buying the 4 million shares after learning of a possible Icahn tender at the January meeting? The article also asks whether Boesky had done any trading in Phillips stock during the time he had been discussing a tender for Phillips with Icahn. Boesky refused to respond to that question when asked by *The American Lawyer.* A Boesky spokesman told me, "We never talk about our stock-market activities." Icahn couldn't be reached. ■

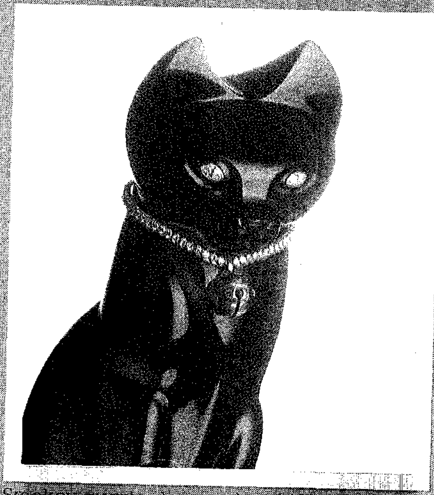
where in the world...


Kunzite, diamond and pearl necklace—Fred Leighton


Antique boxes—Norman Crider


Beaded silk dress—Martha


Python jewel case—Pineider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THE ATRIUM AT TRUMP TOWER

Pascal Morabito
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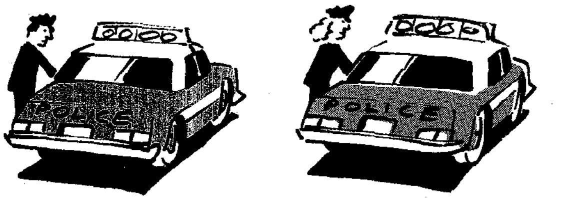


TRUE TALES

TAKING THE PARK

I THOUGHT MY CABDRIVER looked unusually well dressed, so I asked him why he was wearing a suit. In a thick Haitian-French accent, he said, "Well, I will tell you."

A week or so earlier, a man had jumped in the driver's cab, held a gun to his head, and demanded his money. The driver quickly complied. Then the mugger asked for a lift up to West 125th Street. The driver acted dumb, as though he didn't speak much English.

"I asked the guy, 'Do you want me to go across 86th Street and up Central Park West?' " The mugger agreed, not knowing what the driver knew: that there is a police station house in the park on 86th Street.

But the driver had a problem: He couldn't just stop the cab in the street, or the mugger might kill him. "So when I got up to the station, I honked my horn and made like I was going to hit a bunch of cops standing on the sidewalk," he said. "They got very angry and ordered me to the curb. 'What do you think you're doing!' they yelled.

"So, very quick, I screamed, 'He's got a gun, and he took all my money!' "

The robber, it seems, had already killed one cabdriver and mugged several others. My driver had just come back from the sentencing: 25 years. He was very pleased with himself.

"The cops all said to me, 'How did you think so fast?' But I'm going to get out of this line of work. I don't like it. In November, I'm going to take the police exam. I think being a cop would be much less dangerous than driving a cab." KAY LARSON

BRIEF LIVES

SUZANNE VEGA'S CITY FOLK

IN SUZANNE VEGA'S SONGS, PEOPLE HAVE psychotic breakdowns in parks, eavesdrop on subway conversations, peep across alleys into windows, and argue with a faithless lover while the lover's lover waits out in the hall. Odd stuff for a folksinger, but that's just what Vega, whose first album will be released by A&M this week, calls herself.

"Obviously, I don't sing what the Weavers sang," she says, "but I see myself as a continuation of them. There's a cultural similarity. I go onstage, often by myself, with just a guitar. That puts a lot of pressure on my songs—most rock-and-roll songs can't take that kind of scrutiny." But Vega's songs can, say the music writers who have been extolling her New York shows over the past several years. In the *Times* last week, John Rockwell called the new album "as striking a collection of painful, precise, introspective songs as anyone, 'classical' or 'popular,' has made since the young Joni Mitchell."

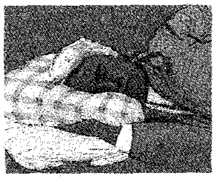
Vega, 25, was born in Santa Monica but raised on West 102nd Street, went to the High School of Performing Arts and Barnard, and now lives in the Village with folk guitarist Frank Christian. She was first exposed to folk music at home, where her father sang songs by Leadbelly, but her point of no return came when she was fourteen. Rooting around in a thrift shop, she found a four-record album called *Folk Song and Minstrelsy.* "It had songs on it by Odetta, Cisco Houston, and even one by Joan Baez, recorded when she was nineteen," Vega recalls. "The music really affected me. I went around playing 'East Texas Red' for a month." Later, after it occurred to her that she didn't know where Kilgore, Texas, was or what a brakeman did, she started writing about things closer to home.

An urban locale is not the only thing that sets Vega apart from conventional folksingers. Many of her songs use bossa nova and other rhythms not associated with folk, and she sometimes speaks her lyrics in an icy, Laurie Anderson–style rap. But the most distinctive feature is an edgy realism. "I write songs about romance and mental health," she says with obvious irony, since in her songs, romance is often obsession, and mental health can be a sometime thing.

"I guess I figured out [while] growing up in a tough neighborhood that sometimes the best way to confront a bad situation was to see it clearly, and try to describe it to others," she says. In doing so, Vega may also have figured out how to write folk songs for today's urban folk. JAMIE MALANOWSKI

Photograph by Louie Psihoyos/Contact Press Images. Illustrations: top, Guy Billout; left, Keith Bendis.

MR. PEEPERS'S NIGHTS: *Pizzetta in a Fire Storm*



I HAVE A REGULAR TABLE AT THE restaurant Prima Donna. It's known as the Abuse table. It is right up front near the reservation desk in the barroom, and people hang over it squeaking and creaking in their leather. Sometimes the sight of all those tiny shining backsides and those loose leathery sleeves affects the digestion of my caviar pizza.

"You need big shoulders, because you get it in the back at this table," Howard Stein, who runs Prima Donna, advised me. But I like the Abuse table, because there is so much to see, such an impression of roiling, broiling young life as the models and Europeans, the sons and daughters of the R and F who seem to follow Howard everywhere present their profiles and jostle for position. Sometimes I look at these people and wonder just what storms of activity went on in their closets and drawers to achieve such effects. The first time I sat at my table, I was with the author Malcolm MacPherson, who was just in from London, and we were trying to discuss world affairs. He took one look around at the frottage of dark minks against sequins, Marisa Berenson and her court, the amounts of hair being tossed and flicked.

Howard Stein (left) with prima donnas

"It's a fire storm," he shouted.

"What?" I shouted back. Everyone shouts at Prima Donna, because Howard and his architect, Sam Botero, deliberately constructed it that way. Malcolm's eyes kept floating away, seizing on acres of leg. Our waitress, who looked like Cybill Shepherd, seeing Malcolm, who looks like Tyrone Power, gave us very personal service, with a bit of extra hovering and an especially dramatic rendition of the specialties.

Prima Donna has been open about four months. It opened in this state of fever that has persisted. The great glamorous bachelor girls like Sharon Sondes and Jan Olympitis, who are always first at these places, would take tables of ten. The first time I went there, we sat at the Birthday Party table next to Yasmin Khan's. I was Sharon Sondes's guest, along with Mariel Hemingway and her husband, Steve Crisman, and Di and Arch Cummin, who showed up living lavishly in the next month's *House & Garden*. There was Henry d'Abo, an English fellow with 3,000 acres and enviable tasselly shoes custom-made on Jermyn Street.

"I'd like some Badoit water," he shouted Englishly, but he had to settle for San Pellegrino. Mariel sat with her back to the room, which I thought was very brave and un-movie-star-like behavior. For once, I had the feeling that I was in the right place with the right group. All this beauty gave me a certain perverse satisfaction when Don and Marilyn Hewitt and the magnificent and munificent Warner and K. LeRoy had to pass our table on their way to and from the back room. Then Howard brought Sharon a birthday cake and sang even though it wasn't her birthday at all, but I think he did it just to get us a few more stares.

The next time I went, I saw Sharon's soon-to-be ex-husband, the hunter Lord Sondes, who immediately ducked his head as though he were searching for felled pheasants.

"Prima Donna's the kind of place you see your whole life flash by, if you have lived a certain kind of life," Stein said.

Right after this, there was an item in "Page Six" of the *Post* saying that Howard had filed for bankruptcy and was down to his last $50. It described his debts and his breakup with the ravishing Tawn Christian Stein, with whom he had presided over Xenon, which was also gone. But still, going broke never looked so good. "Is it all true?" I asked Howard one day.

"It's a reconstruction period—personal and financial—for me," he said, but he couldn't say more because all these matters were pending. This is Howard's third life. He's gone from rock promoter to Xenon to concentrating on the carpaccio and buffalo mozzarella. "Restaurants are the nightclubs of the eighties," he told me, and I realized we were all getting older. He said a corporation owns Prima Donna, but it is Howard's place. He lives upstairs in the Hotel Blackstone and comes down at 3 A.M. in his pajamas, worrying because he has forgotten something. Tawn named it Prima Donna, thinking of the Xenon crowd, but Howard had the concept to take the pep of TriBeCa and SoHo and bring it uptown to East 58th Street. It was to be a real La Coupole—cheap, open seven days a week from 11:30 A.M. to 2 A.M. so that you could go in at noon with the business crowd, at three for a cup of coffee, or bring a child in at six for the "Ray's Unoriginal Pizza." Howard wants to convert these four months of frenzy into a business not dependent on whom he kisses or the fact that Bob De Niro gave Chris Walken's birthday party there.

ONE WEEKEND, I WALKED IN AND THOUGHT I RECOGNIZED the face of the man at the front desk. Sure enough, it was Mario from Mortimer's. A familiar preoccupied look crossed his face. The whole Mortimer's mortification came flooding back, even though I wasn't after the chicken hash but only a pizza at the old Abuse table. He surely remembered all those hours he had stared balefully at me building sugar-cube houses as I waited for various lunch companions who always managed to be 35 minutes late. In my later Mortimer's days, I had taken to bringing novels with me—of the appropriate length, like *Oblomov* or *Swann's Way*. Mario was getting ready to march me past the alley, the pizzetta bar, the dining room to the rear Bistro, but I sank into the nearest bamboo chair and looked adamant.

The last time I was at Prima Donna, I walked in late and saw my New Wave vet, who had just removed my Dalmatian Robert Mitchum's teeth, at a front table. It's a weakness of mine, but I like all my professionals in context, and this reminded me of having seen surgeon Howard Bellin boogying into the morning hours at Xenon around the time of the famous misplaced-bellybutton case. I told Stein this. "Howard Bellin comes here, too," he said.

As he'd told me before, your whole life flashes before you—if you've lived a certain kind of life.

Photograph by Sonia Moskowitz.

NEWS OF THE RIALTO

CHARLIE'S ANGELS

Playwright Charlie Schulman (center) and cast

THE OTHER NIGHT, A group of young actors sat around a table at a restaurant near the theater district looking as if they expected a bomb to hit. They'd just done a play called *The Ground Zero Club* (page 93) at the Young Playwrights Festival, and they were worried about the audience's silence.

"We were terrible," said an actress. "I wish I'd known Rich and Simon were out there. I'm always so much better when I'm a wreck."

Only one person at the table seemed relaxed, a gangly nineteen-year-old named Charlie Schulman. Schulman is the author of *The Ground Zero Club,* a very funny one-act play about a group of misfits gathering on the Empire State Building observation deck right before nuclear Armageddon.

"Don't worry about it," he told the actors. "It was just a bad audience."

Schulman has reason to be confident. Two years ago, he made his debut at the festival with a dark farce called *The Birthday Present* (about a "schlep" who grows up to be the last fertile man on earth); Frank Rich called him "a born writer."

"I'd agree with that," says playwright Christopher Durang, who starred in that play. "He's fast and he's funny, and he works in a tradition of comic exaggeration that I'm very partial to."

This year, Durang was on the festival's selection committee, which picked Schulman's latest work—from among 650 scripts submitted to the Dramatists Guild by schools around the country—to be one of four plays produced. *The Ground Zero Club* is running at Playwrights Horizons through April 28.

"I had the advantage of having been in the festival before," says Schulman, who's a sophomore at the University of Michigan. "So I guess they found my script a little more easily."

He started writing plays while growing up in the East Eighties and going to school at St. Ann's in Brooklyn. His father is a child psychiatrist, his mother a social worker.

"I wanted to be a musician," he says. "But I realized I couldn't play guitar like Jimi Hendrix or sax like Charlie Parker. So when I had to take an arts class, I took playwriting."

DURING SCHULMAN'S senior year, he sent a copy of *The Birthday Present* to the Young Playwrights Festival, which was founded by Stephen Sondheim in 1980. After the play was accepted, A. R. Gurney, who wrote *The Dining Room,* advised Schulman to cut its first five minutes.

"But that was the best part," says Schulman. "It was very hard for me to disagree, because I look up to him. But I insisted on keeping it, and he finally admitted I was right."

For *The Ground Zero Club,* Schulman devised a doomsday scene that would bring together a Japanese tourist, an aging punk rocker, and two Wasp swells who'd rather be watching "The End" from Windows on the World.

"It's a step up," Gurney says. "He's on his way now. I think his humor is more sophisticated, and his ability to sustain characters is enviable."

Schulman worked once more with John Ferraro, who'd directed *The Birthday Present*. Together, they picked a cast of talented New York actors, including Elizabeth Berridge, Polly Draper, Larry Joshua, and Lucinda Jenney.

"I was actually more nervous this time," Schulman says. "I'm getting older, and I'm putting more pressure on myself."

As it turns out, Schulman and his cast needn't have sweated. Ever since the night with the quiet audience, the crowds have been laughing.

"Only people under twenty should write about nuclear war," Marsha Norman was heard saying after one performance.

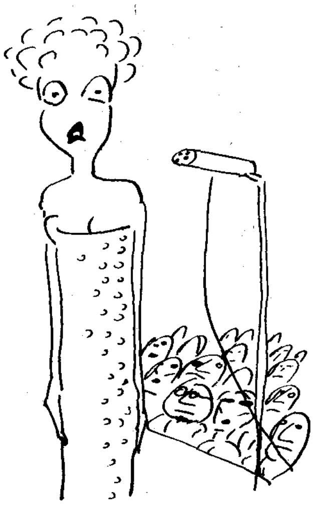
So far, there have been good reviews from *Newsday,* the *Daily News,* and the *Times.*

Feeling relieved, Schulman has gone back to Michigan, where he's just won a playwriting award.

"I'm not sure how much I get," he says. "But I hope it's enough so I can buy myself time to write."

PETER BLAUNER

PEN & PENCIL



"I should add that, speaking personally, je regrette *rather* beaucoup."

ANTHONY HADEN-GUEST

PRICES

HERE'S WHAT SOME BOATING stuff costs these days:

☐ Royalex sixteen-foot vinyl-form laminated canoe made by Mad River at L. L. Bean (Freeport, Maine 04033), $890.

☐ Rental of a 22-foot motorboat from Brucie's Boats (Box 76, Montauk Highway, East Hampton, New York 11937), $840 a week.

☐ Season docking fees at the Three Mile Harbor Boat Yard, $35 a foot.

☐ Charter of a 103-foot motor yacht, with three double staterooms, plus crew members, through Bluewater Yacht Charters (P.O. Box 1928, Sag Harbor, New York 11963), $21,000 a week.

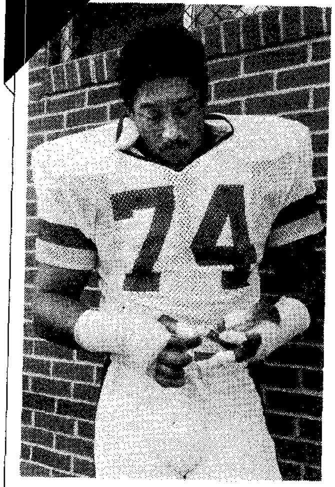
☐ Remote-control eighteen-inch plastic replica of an America's Cup yacht at Hammacher Schlemmer (147 East 57th Street), $197.

Photograph by Chuck Fishman/Woodfin Camp.

RUTH RECOMMENDS

BY RUTH GILBERT

The Fulton Fish Market is the largest in the country. Over 170 million pounds of fish arrive every year. Take the tour on alternate Thursdays, and see for yourself. Call 669-9416 for details.

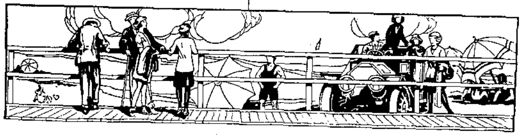


'THE SPORTING LIFE'

Channel 13's weekly series on gifted people in the sports world spotlights the Washington Redskins' offensive lineman George Starke. See it April 30 at 10:30 p.m.

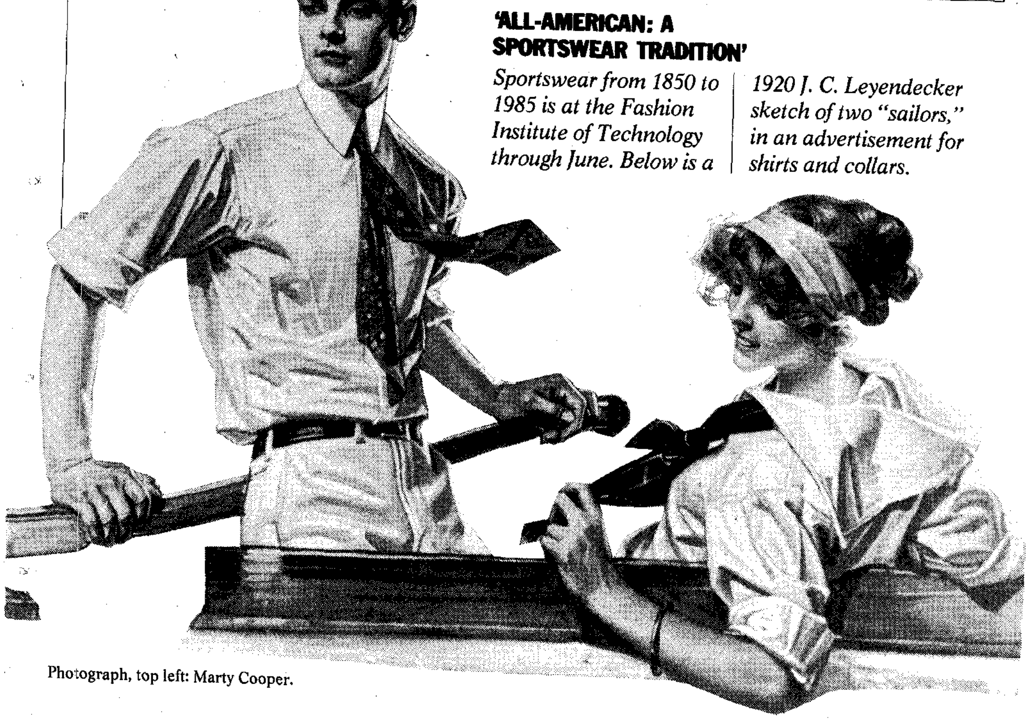
'JEWS IN ETHIOPIA'

The plight of these Ethiopians and their immigration to Israel are highlighted in an exhibition at the Hebrew Union College at 1 West 4th Street through June 15. Below, Ethiopians outside a locked synagogue.



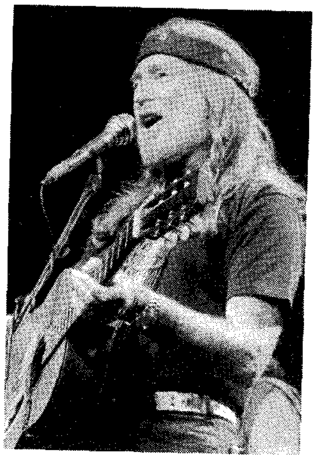
'ALL-AMERICAN: A SPORTSWEAR TRADITION'

Sportswear from 1850 to 1985 is at the Fashion Institute of Technology through June. Below is a 1920 J. C. Leyendecker sketch of two "sailors," in an advertisement for shirts and collars.



'SMITHSONIAN WORLD'

General George Armstrong Custer is one of the subjects of 'Heroes and the Test of Time,' the first installment of a new PBS series. It premieres April 24 at 8 p.m. on Channel 13.



'WILLIE NELSON AND FAMILY'

The father of contemporary country music (he has over 50 albums to his credit, plus three films and countless awards) is playing at Radio City Music Hall April 24 through 27 at 8 p.m., and April 28 at 3 and 8 p.m. Get tickets early; this is a popular guy.

Photograph, top left: Marty Cooper.

NEW YORK

VON BULOW: INSTANT REPLAY

By Joyce Wadler

THE TESTIMONY IN CLAUS VON BULOW'S RETRIAL begins this week, and it will be uglier than last time. Society people who hung back at the first trial have now sworn statements and will take the stand. Friends who had a twinge of conscience when Claus was sentenced to 30 years in prison for trying to kill his wife, or who suffered with their memories of Sunny von Bulow as her frailties were exposed in court, are going to speak up at last.

"In late November or early December 1977 I attended a benefit dinner for the McDowell Colony in New York," says George Butler in an affidavit. "Sunny von Bulow sat on my right. Sunny von Bulow was, as always, beautiful and charming company, but I noticed that she drank a great deal in the course of the evening. By the end of dinner her speech had, as a result, become completely incomprehensible. It was sad to see her like this as I liked her very much."

"I have been with Sunny on many social occasions over the years," says C. Z. Guest in an affidavit. "I did not regard her as a constant drinker, but on those occasions when she did drink, it would lead quickly to another and she would be out of control in a relatively short period of time."

The woman in question, of course, cannot defend herself. The 53-year-old heiress to a $75-million fortune, Sunny has lain for more than four years now in the peculiar twilight zone that is neither life nor death. The flowers on her bedside table at Columbia-Presbyterian hospital are fresh, and there is music on the radio, though no one believes she will wake from her coma to hear it. Her story, then, falls to other people, and this week, they will begin to tell it. The defense insists it will not be a pretty tale.

"We will have doctors who will look at the events in Sunny von Bulow's life and make judgments as to what kind of person she was," says defense attorney Thomas Puccio.

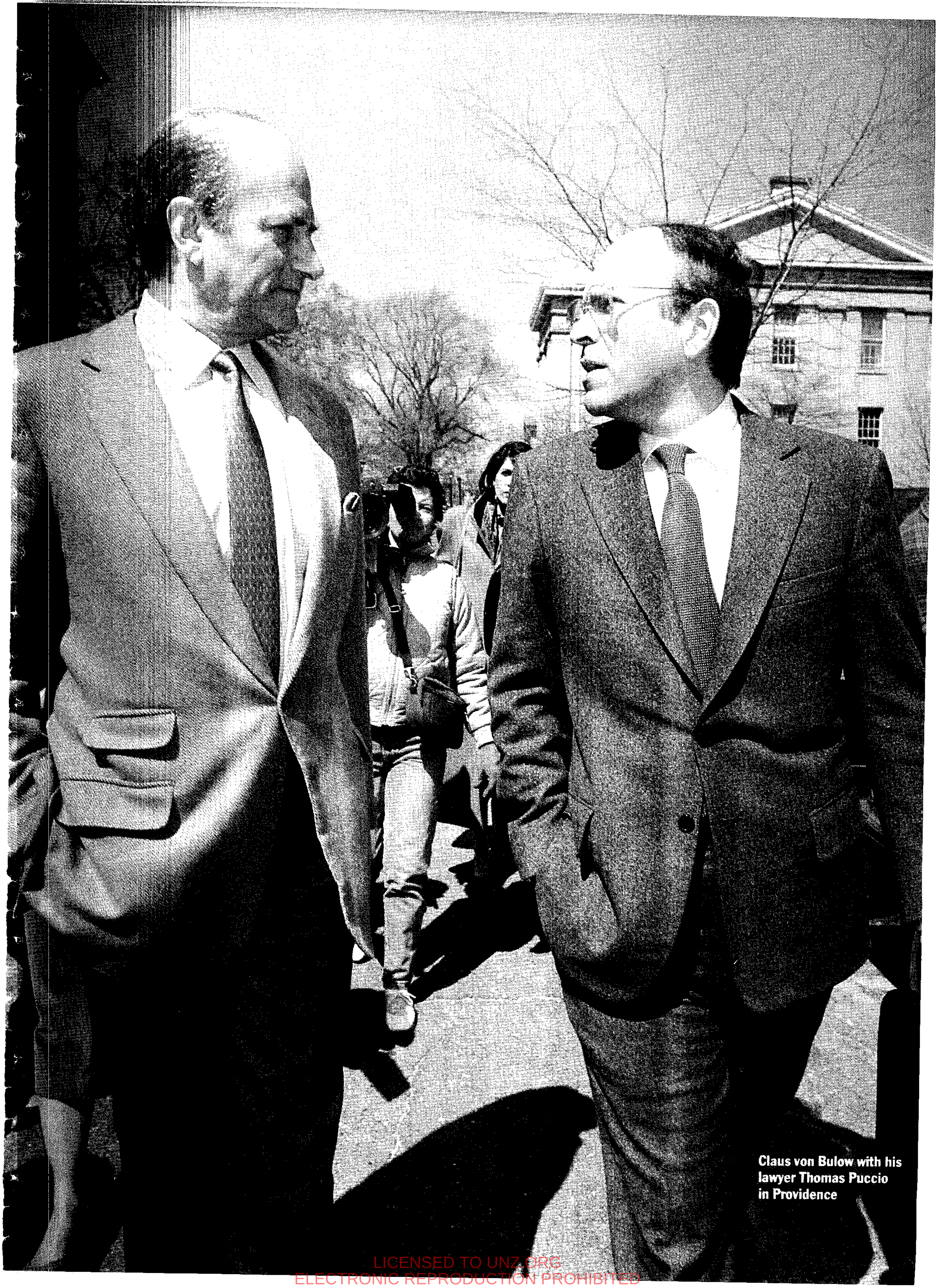
"We're going to try to bring out the full truth about her problems," says Alan Dershowitz, another defense attorney. "She has serious medical, psychological, and substance-related problems. We've got more evidence on that now."

IT'S BEEN THREE YEARS SINCE CLAUS VON BULOW, NOW 58, was convicted of twice attempting to murder his wife by injecting her with insulin in Clarendon Court, their Newport mansion. That first trial had all you could ask of a mini-series: the titled stepson, actually a prince, who ransacked his stepfather's closet looking for evidence; the little black bag, with its cache of hypodermic needles and drugs; the German maid, who testified that von Bulow lay indifferently beside his wife as she slipped into a coma; the Other Woman, who told a hushed courtroom she had demanded that Claus either end their affair or divorce his fabulously rich wife. The defense in that trial tried to portray Sunny as a self-destructive neurotic who had spoken of suicide and was given to gorging alcohol, drugs, and sweets. The defense failed: After 31 days of trial and 37 hours of deliberation, the jury found Claus guilty.

One year ago, while von Bulow was out on bail, the verdict was thrown out. The Rhode Island Supreme Court ruled that the state police should have got a search warrant before testing privately seized evidence (that is, the contents of the black bag) and that the notes of Richard Kuh, the lawyer hired by von Bulow's stepchildren to start the investigation, should have been shown to the defense.

In January, the decision to retry Claus was announced by Rhode Island's new attorney general, Arlene Violet, a former nun. (Forced to choose between the Sisters of Mercy and politics, Violet had chosen politics.) To avoid tying up Newport's only state courtroom for a case that's expected to last six to eight weeks, the trial was moved to the Providence County Su-

Photograph by Robin Wishna/Picture Group.



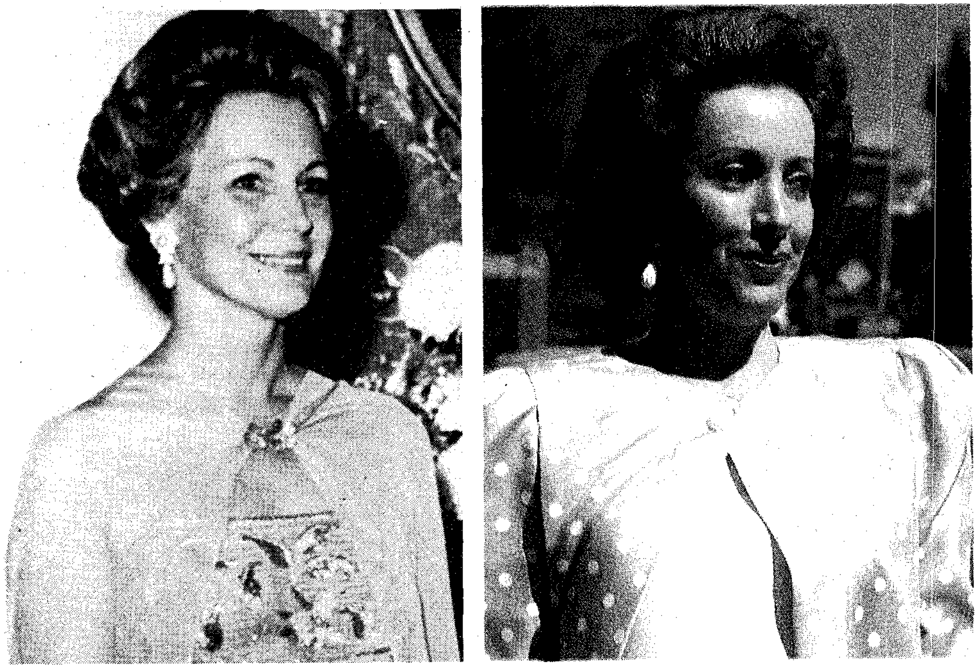
Claus von Bulow with his lawyer Thomas Puccio in Providence

HE'S TRYING TO APPEAR LESS STANDOFFISH.

perior courthouse. Two hundred reporters are expected to cover the proceedings. The Providence *Journal* alone has five reporters on hand. They call themselves the von Bureau.

Much of the state's case will be familiar. Maria Schrallhammer, Sunny's maid of 32 years, who had such a powerful presence in the courtroom last time, will again take the stand, as will Sunny's two eldest children, Alexander von Auersperg and Ala Kneissl. Two new and important witnesses for Sunny will be two of her oldest friends: Ruth Dunbar Flood, a Swift meat-packing heiress, and Isabel Glover, the godmother of seventeen-year-old Cosima, the daughter of Claus and Sunny.

Claus, too, will bring in some new faces. If the family testimony against him gets particularly brutal, according to courthouse talk, the defense may even call Cosima, who was disinherited by her maternal grandmother, Annie-Laurie Aitken, for siding with her father. (The significance of that cut may be suggested at Sotheby's this week, as the grandmother's jewelry collection—conservatively valued at $1.5 million—goes on auction.) Other potential defense witnesses include Claus's good friend Reinaldo Herrera, husband of designer Carolina Herrera, and—on the international side—brewery heir Desmond Guinness, out of Kildare, Ireland, a friend from von Bulow's London days.


Sunny von Bulow, Andrea Reynolds

While Sunny lies in a hospital room, fresh flowers at her bedside, Claus has found a new love interest.

The judge this time is 55-year-old Corinne P. Grande, who wears red-framed eyeglasses and who once, seeing a police officer chewing gum in her courtroom, sent a sheriff over and ordered the cop to spit it out.

The new man for the defense, replacing Herald Price Fahringer, is Tom Puccio, the former Abscam prosecutor. (Be prepared for tension as Puccio, who will be arguing the case in court, deals with Dershowitz, the Harvard professor who handled von Bulow's appeal and is staying on as an expert hand.) The prosecution is fielding a new team, too: Assistant Attorney General Marc DeSisto, a baby-faced 29-year-old with a helmet of glossy black hair, who made a name for himself last year by trying fourteen murder cases and winning all but three, and veteran Assistant Attorney General Henry Gemma Jr., 43, who managed to win convictions in two murder cases in which the bodies were never found.

Outside court, there's a new love interest for von Bulow: Andrea Reynolds, a flashy, thrice-married socialite who has been keeping Claus company in Providence while officially staying clear of the trial. (Yet another big mystery in the case is, What *does* Andrea do with herself all day in Providence?) Von Bulow's last duchess, actress Alexandra Isles, has created an eleventh-hour drama by leaving the country before she could repeat her star turn as prosecution witness. "It's possible she just decided to take a trip without telling anyone," one former schoolmate says. "She's a whimsical girl." In the background, however, is another possible key witness—an odd young man named David Marriott, late of the defense team, now allied loosely with the prosecution and, more directly, with a literary agent.

Finally, at center stage, there is Claus himself. Perfectly mannered, as always, and fastidiously groomed, he sits now at the defense table, the wedding band still on his finger, trying this time to appear a little less standoffish. He works at smiling, and—at least in the days of jury selection—he has turned in his grim, dark suits for nubby sport jackets with cuffed sleeves. If they are meant to soften the image, they don't quite work. Cuffed jackets are such a novelty in America that rather than indicating a relaxed and democratic nature they are a too conspicuous sign of custom-tailoring—a badge, in a way, of being of a class apart. Of course, that may be what Claus really means to say. Even in his joking, one hears the same layering of characters: He seems to be *playing* a man for whom it is some effort to joke. Yet, some part of Claus is trying. He's charming as he removes his belt to pass through security. He holds his temper in check as a daily mob of reporters engulfs him, though he has told them repeatedly he will not speak. When he does respond, it is in the tone of an English gentleman, now so expected from him as to approach caricature. "I don't mean to be uncooperative, but we've all been forbidden to speak."

Which brings you to what everyone in the courtroom has been asking: Will Claus, who insisted months ago that he wanted to testify, take the witness stand this time and face the prosecutors? Given the opportunity, will Claus speak?

THE BIG QUESTION, OF COURSE, IS TO WHAT extent the new von Bulow trial will shadow the old von Bulow trial. The answer—at least from the prosecution's point of view—is very much indeed. Once again, the prosecution will try to show that Claus von Bulow, "knowing that his wife was hypoglycemic, injected her with insulin, knowing that it could be fatal." For this trial, the state has added the asser-

Photographs: left, Picture Group; right, Bob Hagan/Picture Group.

HOW CAN PUCCIO CROSS-EXAMINE A VIDEOTAPE?

tion that von Bulow injected his wife "against her will."

Again, the prosecutors will argue that von Bulow was motivated by his love of actress Alexandra Isles as well as by the prospect of gaining a $14-million inheritance. The state will take the jurors through the scenario that proved so persuasive last time: In December 1979, while Claus was heavily involved with Isles, Sunny became ill in Newport. Despite the concern of Schrallhammer, who was frightened by the coldness of her mistress's body ("I took her hand and said, 'Madam, wake up!' There was no response"), Claus refused for four and a half hours to call a doctor. When the doctor finally arrived, Sunny stopped breathing. She was taken to the hospital in a coma, and tests showed that her blood sugar was extremely low (41 milligrams per 100 milliliters; 70 to 100 milligrams is considered normal). Later tests showed a high level of insulin in her blood.

Upset by Claus's reluctance to call a doctor, Schrallhammer told Alexander of her suspicions and began to observe von Bulow. When she spotted the little black bag that accompanied him on his travels, she opened it and found what turned out to be secobarbital and a liquid form of Valium. Later, in 1980—a year in which Sunny was ill three times, once requiring hospitalization—Maria checked the black bag again and found hypodermic needles, Valium, and a bottle labeled insulin. Showing the insulin to Alex, she asked, in her German accent, the question that would come to represent the trial itself: "For what insulin?"

On December 1, 1980, Claus found Sunny bleeding from the head on her bedroom floor in their Fifth Avenue apartment. The official diagnosis at Lenox Hill Hospital was aspirin overdose. Twenty days later, at Clarendon Court, Sunny again sank into a coma, from which she has not recovered. Their suspicions strong, Alexander von Auersperg and his sister Ala; Sunny's mother and stepfather; and Morris Gurley, the banker who handles Sunny's trust, got together and called in lawyer Richard Kuh. Under Kuh's supervision, Alexander traveled to Newport and removed the black bag from his stepfather's closet. It contained three hypodermic needles (one apparently used) as well as pills and a vial of liquid. Tests on the contents revealed liquid Valium and amobarbital; one needle was found to contain a residue of insulin. The family went to the police.

AT THE TRIAL IN Newport, the prosecution brought in an expert medical witness, Dr. George Cahill, to prove that the coma was caused by an injection of insulin, and at this trial, medical testimony will again play a major role. In addition, longtime friends will argue that Sunny—no matter what some people say—was not a drunk. Prosecutors insist that the continued absence of Alexandra Isles does not concern them. They think Rhode Island law will allow them to present videotapes of her testimony at the first trial. Videotape, in fact, might actually be preferred by to the state. Alexandra's testimony was fresh, pained, dramatic. Who knows if it would be that stunning in a real-life rerun? What's more, the defense chose not to cross-examine her before. Puccio, one suspects, would not make that choice at this trial—but how can he cross-examine a videotape? Look for heated arguments over the admissibility of the Isles testimony.

"It's essentially the same trial," says Henry Gemma, who will be handling the medical aspects of the prosecution case. "We'll be having essentially the same number of witnesses, asking them essentially the same questions. How can you change it? You can only call the one maid that was there."

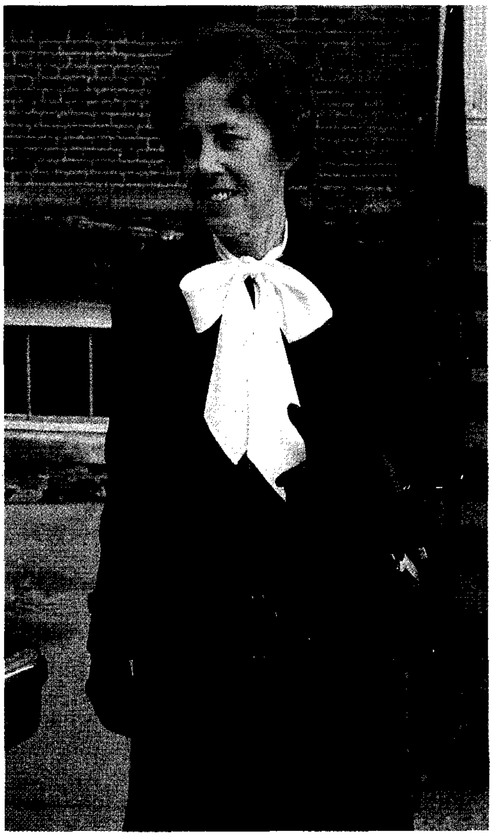
For all the impact that it's had, the supreme-court ruling isn't expected to have a major effect on what's presented at the retrial. The ruling bars admission of tests on the contents of the black bag made *after* the state police were called in. But the contents themselves and the tests ordered by Sunny's parents and the children will be allowed as evidence.

"Most of the substances had been tested privately, so whatever was tested additionally doesn't really add much to the picture," says Tom Puccio.

And though Dershowitz claims that the admission of the Kuh notes will "blow the prosecution case out of the water," Puccio doesn't think the notes will count for much. "No big deal," he says.

Puccio is pure Brooklyn, a fast, fresh mouth (asked if Andrea Reynolds will be sitting next to Claus in the courtroom, he answered, "Only if she's indicted as co-defendant"). His accessible, sidewalk style is a perfect foil for Claus's. The strands of of hair Puccio combs over his pate come undone when he gets revved up in court; sometimes he chews on his plastic-rimmed glasses or waggles them at the jury to make a point. "The all-

Claus's former mistress has left the country, but Sunny's loyal German maid will again take the stand for the state.



Alexandra Isles (below), Maria Schrallhammer

Photographs: left, Bryce Flynn/Picture Group; right, Michael Grecco/Picture Group.

THE CHARGES OF A "FRAME-UP" HAVE CHANGED.

time obsessive-compulsive—self-absorbed, driven," says Jack Newfield, affectionately describing his old friend.

"He had a reputation as the best trial lawyer in Justice," says Washington *Post* reporter Charles Babcock, who covered the Abscam trials when Puccio was head of the Organized Crime Strike Force in the Eastern District. "But also sort of a glory hog. He ruffled some feathers in Abscam trying to keep all the cases to himself."

Puccio's strength here is expected to be his preparation. At the first trial, the defense started with the argument that Sunny, who was diagnosed at one point as hypoglycemic, had triggered her two comas by drinking too much alcohol. By the closing argument, defense attorney Fahringer seemed to be suggesting that the comas could have come from any of three things: an outright suicide attempt; an injection of insulin, which she was in the habit of taking to lose weight; or the gobbling of too rich eggnog.

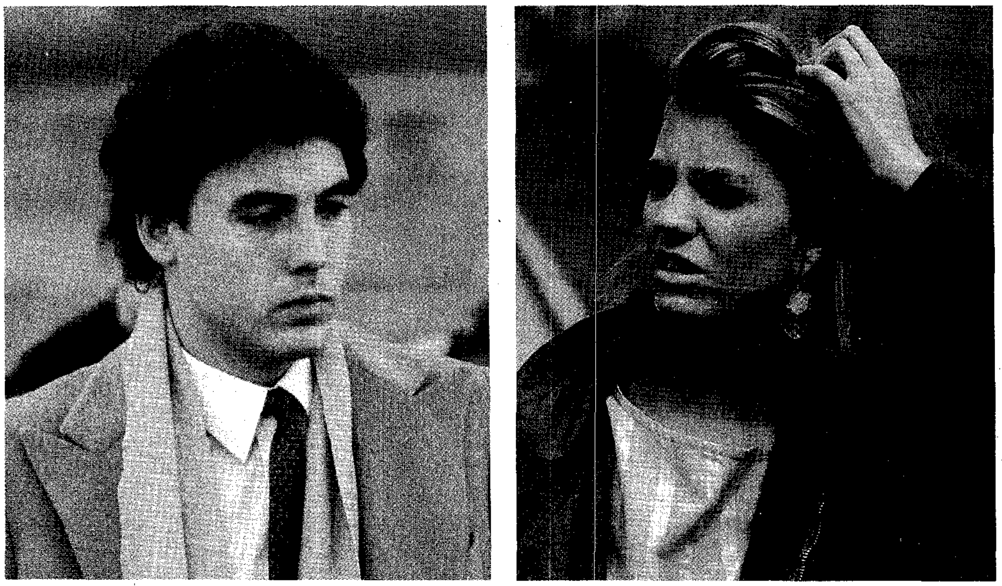
Fahringer also put only one doctor on the stand, a local endocrinologist, who argued what should have been one of the key elements in the defense: that Sunny von Bulow's coma was triggered by insulin that was manufactured within her own body.

"The defense put on a horrible case last time that backfired," says Puccio. "Maybe 90 percent of that case backfired. A defense can't afford 10 percent. They put on Joy O'Neill [an exercise teacher], who said that Sunny von Bulow talked to her about injecting insulin. [The prosecution] *destroyed* Joy O'Neill. They put on Milton Hamolsky. He may have been the head of Rhode Island Hospital or the chairman of the medicine department—but he was not George Cahill's equal, and George Cahill, you know, dominated that part of the case for the prosecution. Further, you have the fact that Hamolsky was used to cover a multitude of sins. They asked him every question they could possibly ask a doctor. In this case, if you want to know something about neurology, we got the best neurologist in the country. If you want to know something about psychiatry, we got the best psychiatrists in the country...

"They would have been better *resting* after the prosecution's case, not putting on any case if they're going to put in the kind of case they did."

The flaws in the prosecution's case?

"For that, you're going to have to wait for the trial," he says. "But I can tell you that the cornerstone of their proof is that insulin is involved in this case, and... there are three prongs to their argument: one, that Maria saw insulin in the house; two, there was that needle found at the time of the report; three, that when Sunny von Bulow's blood was tested in January 1981, she had insulin in her blood, exogenous [externally introduced] insulin.... And I think you will find that you will not believe that Maria saw insulin in the house, you will not believe that there was insulin in the needle, and you will not believe that there was exogenous insulin beyond a reasonable doubt, by the end of the prosecution of the case."



Alexander von Auersperg, Cosima von Bulow

Cosima von Bulow has sided with her father, but Claus's stepson will again tell the story of the black bag.

BUT WILL YOU BELIEVE THAT SUNNY VON BULOW was a chronic abuser of drugs and alcohol—so troubled, in fact, that she might have brought on the comas herself? That was one of the chief assertions at the first trial, and it became a cornerstone of the later effort led by Dershowitz. It continues as a main thrust of Puccio's defense, though some of the players in this aspect of the case have changed.

In his filings for von Bulow, Dershowitz claimed that he had new evidence indicating that Claus had been "framed" by his stepson, Alexander von Auersperg, who "was himself an illicit consumer of drugs." Dershowitz filed affidavits from medical experts who said that Sunny's comas could have resulted from natural causes, and he presented a number of affidavits from fashionable friends who said that Sunny was a longtime abuser of alcohol. One of those friends was Truman Capote. He said that one chilly winter day at the Carlyle, Sunny told him that she didn't really care for cocaine, though she thought that mixing Demerol and amphetamines together "as an injection" was "the most relaxing pleasurable experience you could have."

Capote also claimed that Sunny had taught him to shoot up. "She opened up the purse... a black alligator thing about 8–9 [inches] long [and] about 2 [inches] thick," he said, with his fine gift for detail. Inside, "she had these disposable hypodermic needles... and she rolled up her sleeve and she said, 'I usually give this to myself in the hip' but with a little laugh she said, 'I think I'll just teach you in the arm—it's just as easy and once you learn it you can do it yourself.' "

Though Dershowitz says he still stands by his theory of a frame-up ("by which I mean any attempt to tamper with the evidence"), the assertions about von Auersperg's drug use have been dropped. What's more, when the names of prospective witnesses were read in court two weeks ago, many of the 24 people who had given Dershowitz affidavits were not mentioned. Capote, who died last year, wasn't listed. Nor was a man with the Capote-esque name of James Golightly, perhaps because his observations about Sunny go back 32 years (she "drank far more than a person of her age" at dances at the

Photographs: left, Bryce Flynn/Picture Group; right, Michael Grecco/Picture Group.

MARRIOTT CAME TO COURT WITH HIS AGENT.

Greenbrier Club). Stefane Bartlett, whose affidavit recalled a dinner party 21 years ago, was also excluded. "Everything about [Sunny] seemed perfect," Bartlett said. "Of all the beautiful women in New York at that time, she was the top. The reason I vividly remember that first meeting is that after dinner I was in the hostess's bedroom. 'Sunny' was sitting on the bed, her opened compact in one hand, the lipstick in another. She was trying to focus on her mouth, making faces, but was so intoxicated that she couldn't get the stick to her lips. Discouraged, she threw the objects in her purse and staggered toward the door, missed it and bumped into the wall."

Though there's been some attrition, several of the society witnesses Dershowitz discovered are listed as potential witnesses at the retrial. They include George Butler, C. Z. Guest, and Rosemary Franciscus, who says she was one of the few people invited to stay with Sunny at Clarendon Court. In September 1978, having "heard about [Sunny's] drinking," Franciscus says, she drove with a mutual friend to Newport to encourage Sunny to join Alcoholics Anonymous. It was not a successful trip. "During lunch Sunny mustered interest, but expressed astonishment that anyone could join Alcoholics Anonymous, and have to work with, and be dependent on other people from such different social and economic strata," Franciscus says in her affidavit. "Sunny said she would find this difficult."

CHARACTER-WITNESS TESTIMONY IS A PECULIAR thing in a criminal trial: Though the defense is allowed to hold the victim up to scrutiny, the character of the accused can't be questioned unless the defense makes it an issue—either by putting the defendant on the stand or by calling witnesses who testify to his supposed good qualities. Thus, were Claus to testify in his own behalf this time, his appearance would provide more than the drama of his own story. It would allow the prosecution to call its most volatile witness.

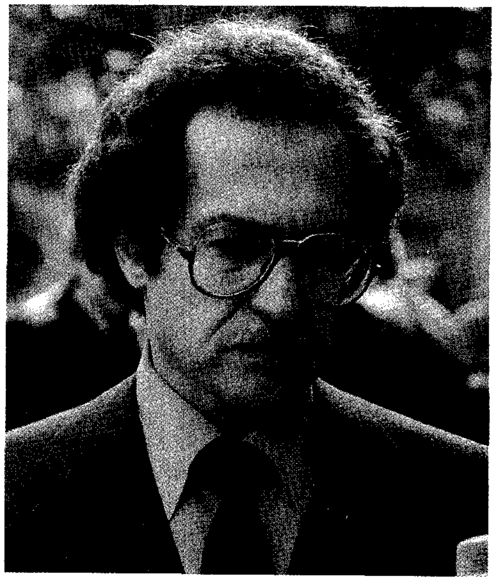
Twenty-seven-year-old David Marriott is a fellow from the Boston suburbs who wears three diamond-encrusted gold rings, who arrived for his grand-jury appearance with his literary agent, and who has, as the New York *Times* delicately phrased it, "no visible means of support." To the defense and to friends of the prosecution, Marriott's name evokes language not often heard publicly among officers of the court: "slime," "liar," "extortionist," "drug dealer." Even his own literary agent, Lucianne Goldberg, who recently represented Prince Charles's valet, says, "He tends to be a little pathological about the truth. But on the bulk of the stuff I believe him."

At the very least, David Marriott is an admitted liar: In an affidavit submitted by Dershowitz in September 1983, Marriott claimed that in the summers of 1977 and 1978, he delivered drugs to Alexander von Auersperg at Clarendon Court and that the drugs were also to be used by Sunny. (Marriott quoted Alexander as saying, "I even give some to my mom to keep her off my back.") In February, amid a flurry of press conferences, Marriott recanted, claiming that the drugs were actually delivered to Claus. He now insists that von Bulow approached him to give false testimony and that a local Roman Catholic priest, who filed an affidavit supporting Marriott's original story, was also involved. (The priest, Father Philip Magaldi, stands by his affidavit.) Marriott also says that von Bulow bought him an elaborate taping system so that he could surreptitiously tape investigators from the state police.

Today, Dershowitz, who says he learned of the taping much later, insists that you have to take the events "in context." "The context, as I understand it, was that David Marriott came to von Bulow and said that [the investigator] was trying to force him into changing his testimony," says Dershowitz. The lawyer adds, "It's perfectly understandable for a man on an attempted-murder charge to try to gather evidence that somebody is trying to coerce a witness to tell a lie."

Having admittedly lied under oath, Marriott would probably not appeal to either the prosecution or the defense, except for one ironic stroke: While talking about taping the police, it turns out, *Marriott had also been taping von Bulow. In the* one-year period he was considered a friend of the defense, Marriott secretly recorded about 30 hours of conversations among the defense team: von Bulow; Dershowitz; Andrea Reynolds and her husband, Sheldon; and Father Magaldi.

Now aggressively anti-Claus, Marriott insists his tapes support his claim that von Bulow was involved in what used to be called cooking an affidavit. The tapes themselves—some cut, some barely audible—don't seem to establish that claim. What's more, nothing in the tapes that anyone has heard addresses itself to von Bulow's guilt or innocence on the attempt-



Alan Dershowitz, David Marriott

The flip-flop stories told by David Marriott could turn into a serious embarrassment for the defense.

Photographs: left, Kevin Galvin/Picture Group; right, Doug Bruce/Picture Group.

CLAUS "STOLE MY WIFE," SAYS ANDREA'S HUSBAND.

ed-murder charges. That is probably why Marriott will not take the stand for the prosecution, unless he can be brought on in rebuttal, as a character witness.

But in that regard, Marriott could be a serious embarrassment to the defense. He could talk about how Claus outfitted him for taping. "He spent thousands of dollars outfitting me to tape big officials—D.A.'s, and stuff like that," Marriott says. "We went to a place on Lexington Avenue. All my body equipment comes from there." He has gamy stories about purported plotting by Claus and others to prepare a defense. Marriott also claims he was given as much as $75,000 by the defense and sent on vacations to Jamaica and Puerto Rico. Dershowitz says the defense paid him $10,000 to compensate for lost wages and that Marriott was packed out of town, briefly, because it was cheaper than paying for round-the-clock security. None of this amounts to what a defense attorney would consider good P.R.

Even if he isn't called as a witness, Marriott is doing his best to tell his tales. The week before jury selection began, he had reporters flying in and out of Boston with such regularity that they practically had to take numbers. And he was hardly a cheap date. After several reporters met Marriott at Julien's, Marriott's haunt in the Hotel Meridien, one felt honor-bound to warn a colleague who was making the pilgrimage the next day. "Be careful when he orders," the reporter said in a late-night call from the airport. "Dinner for three was $800. How is that possible? That is possible when somebody orders two $240 bottles of wine."

Marriott does seem to enjoy the good life. Seated in Julien's, at his side a woman whom he introduces as his mother (for some reason, Marriott brings his mother to many interviews), he wears an expensive suit—he thinks from Saks—and gaudy jewelry. Though he insists you can speak to him plainly, he often grows vague when asked a direct question. He says he knows "crazy things . . . off-the-wall things," but he "doesn't want to get into it. . . . I'm saving them for a book."

"You can be a straight shooter with me," he says. "They don't hurt my feelings, okay? You can ask me point-blank, 'David Marriott, are you a prostitute?' I'm not a hustler."

How does he afford fur coats?

"It has no bearing on the case whatsoever."

Where does his money come from?

"I'm not commenting on anything."

Dershowitz claims that he has "proof that David Marriott has forged documents, stolen letterheads, and in other ways tampered with evidence. . . . He offered to sell [the tapes] to Claus von Bulow. . . . I wrote him a letter and told him it was extortion. . . . He stole photographs of my client and offered to sell them back for $30,000. . . . There is an affidavit of his mother that I have in my possession that she met Alexander von Auersperg. David *proposed that on his own.* Ask him whether he exposed his mother to charges too."

"I can't talk about that," says Marriott.

AS THE CASE BUILDS, CLAUS IS STAYING AT THE Biltmore Hotel in Providence and lunching most court days at the Brown University Faculty Club (a defense lawyer belongs), where photographers are not allowed. The photographers, however, have at least one consolation, Claus's new romance. Forty-seven-year-old Andrea Reynolds, tall and Hungarian-born, tends to get noticed even though the defense lawyers are said to have told her to stay away from the courthouse. Partly it is her clothing, which veers dangerously—for an occasion such as a trial for attempted murder—toward flash. ("A dresser," says one of the regulars at Mortimer's. "An *over*dresser. She has it all in gear, though. Furs, the big hats. Diamonds. *Big* diamonds.") Partly it is the figure, which the clothing helps dramatize. Partly it is the unmistakable aura that she is one formidable babe.

Some people say Andrea's helped pull in some of the people who are now defending Claus. Her 26-year-old daughter, Caroline McCarthy, says her mother has read the transcript and knows the case cold, "maybe as much as the lawyers." At least one lawyer, apparently, found her participation bothersome. "I have told [von Bulow] several times, 'I want to talk to you alone as a lawyer, client conversation. I want Andrea off the phone,'" Dershowitz says on the Marriott tapes. "She gets off the phone. Two thirds away in the conversation, she goes, 'Alan, I have to tell you that . . .'"

Her legal activism apparently also extended to the divorce proceedings begun last June from her third husband, television producer Sheldon Reynolds, who was said to be working on the movie story of Claus's case. High-priced divorce lawyer Raoul Felder is representing Sheldon; Roy Cohn, who has been representing Cosima von Bulow's interests, is representing Andrea. But at one point, very briefly, Andrea insisted upon representing herself. People say she was rather good.

IT'S BEEN AN INTERESTING AFFAIR FOR THE MORtimer's gang, this Andrea-Claus-Sheldon matter. For a time, no one could figure it out. They'd all known one another before in Europe—Andrea had even met Sunny, in fact, when Sunny was married to her first husband, Prince Alfie von Auersperg. Years ago in St.-Moritz, Claus—who was then single—used to play cards with Andrea and her second husband, wealthy French businessman Pierre Frottier. Sheldon, though an American, was also part of the gang. Writer, director, and producer of the 1950s television series *Foreign Intrigue,* Sheldon was rich and had moved to London in his late twenties. "He had the charisma of Frank Sinatra at the peak of his career," recalls the Duchess of Bedford in her memoirs. "When Shelly entered a restaurant, heads turned and women went limp."

After the first trial, the Reynoldses became regulars at Claus's side. Later, after the romance between Claus and Andrea became public, the three still seemed to be friends, traveling together to the Reynoldses' 40-acre farm in Livingston Manor, New York. But now that divorce papers have been filed, Sheldon has challenged Andrea and Caroline McCarthy over title to the farm. And though there have been reports that Sheldon and Andrea are still friendly, a close acquaintance of both reports that Sheldon was extremely hurt. "He said to someone, 'My friend Claus, he stole my wife,'" this acquaintance says.

What does Andrea want with a man facing a charge of attempted murder? "I asked her that," says her daughter. "She said she knew Claus and she just stood by in the beginning and she didn't believe he was guilty, and he was someone who needed support."

A titled European lady has a different theory: "I think she might have been somewhat neglected. Andrea is a mother, the one who, if you have a cold, she will bring you the tea and rum. And this might have been the attraction—the, aah, excitement." A delicate pause. "I would say also she likes the exposure. She loves the exposure. I certainly would not want all that publicity, but she doesn't seem to mind it at all."

Andrea's second husband, Frottier, backs up part of that view. "It's very difficult to explain what people want," he says, "but Andrea was always a person who wanted to save someone. She was always picking up strays in the street. One time, she started a fight with some boys in St.-Tropez who were mistreating a donkey, and, of course, I had to finish it.

"I imagine that's one of the great attractions of Claus," Frottier added, "that he's in trouble." ■

HOW INSIDE CAN YOU GET?

THOSE OCCUPIED CO-OP DEALS ARE NO BARGAIN

BY STEPHEN A. NEWMAN

BE AN "INSTANT INSIDER," proclaimed the huge ad spread over two pages of the New York *Times*. CALL NOW FOR OVERNIGHT DELIVERY OF BROCHURE AND DETAILED INFORMATION.

So I called. After getting a busy signal for about an hour, I finally got through. The sweet voice on the other end of the line told me that there were ten phones, and they were all busy. Quite remarkable, considering that the "instant insider" people were selling a fairly pricey item: cooperative and condominium apartments, with tenants in them.

The deal offered by the ad, and by other sponsors of buildings that have been converted to cooperative and condominium ownership, sounds simple: Buy an occupied apartment in one of these buildings, at a price comparable to that charged "insider" tenants, and laugh all the way to the bank. Some fine-print disclosures in the ads run by Ahrens Barrell, Inc., do cause a moment's hesitation ("Purchasers will assume all the obligations of a landlord"), but nevertheless, buying an occupied apartment sounds like a great investment, particularly when it's touted in radio and TV commercials narrated by New York's popular radio personality John Gambling.

Reluctant as I am to burst the bubbles of those who dream of insider profits, it seems appropriate, when those bubbles cost between $30,000 and $250,000, to address the realities of such investments. Specifically, what risks, and what legal obligations, are you taking on when you buy an occupied apartment?

LEGAL RIGHTS TO THE APARTMENT

THE VAST MAJORITY OF COOPERATIVE and condominium conversions in the city in recent years have been of the "non-eviction plan" variety. Under a non-eviction plan, tenants may elect not to buy their apartments. If such apartments were protected by the rent-stabilization or rent-control laws before the conversion, they continue to have the same protection afterward. Even in conversions under "eviction plans," many disabled people and those 62 years of age or older are entitled to stay on as renters, enjoying the protection of the rent-regulation laws.

Nearly 1 million apartments in the city are rent-stabilized; another quarter million are covered by rent control. Thus, the chances are good that if you buy an occupied apartment in a cooperative or condominium building you will be getting an apartment closely regulated by law.

The consequences of this to you as a purchaser are significant indeed. First, the tenant occupying your apartment cannot be removed at the expiration of his lease. Instead, he is entitled to renewal leases for an indefinite period (rent-control tenants often have no lease, but they may stay on indefinitely without one).

This means that if you are hoping to gain possession of the apartment in a short time and resell it for a large profit, you can forget that idea right away. Given the low vacancy rates in the city and the tenants' habit of tenaciously holding on to rent-regulated apartments, you may have to wait 20 or 30 years before you get possession of the apartment you've purchased. Don't be misled by the ads that call you an instant insider.

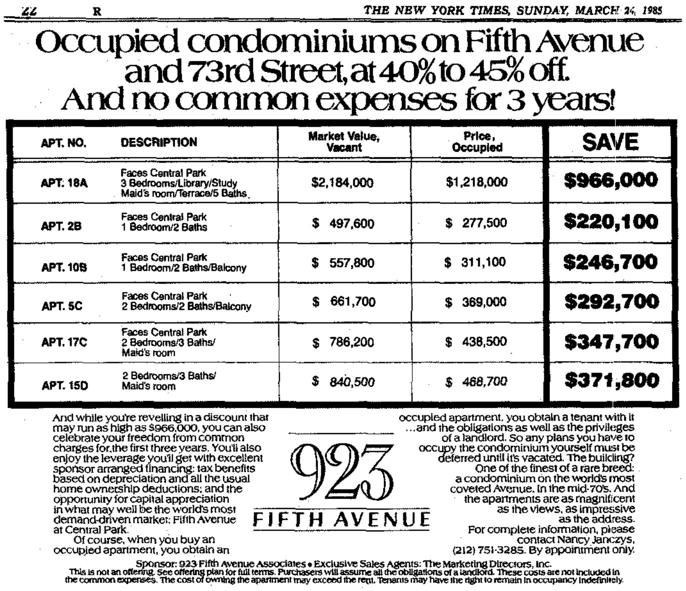
In fact, your position is nothing like that of an insider (a tenant who buys his own apartment at a low rate). The true insider can turn around and resell his apartment immediately, at prevailing high market prices. *You* can resell only at some indefinite time in the future—possibly the very distant future. As a purchaser of an occupied apartment, you may not live long enough to get posses-

INSTANT INSIDER?: *Given the low vacancy rates in the city and the tenants' habit of tenaciously holding on to their rent-regulated apartments, you may have to wait 30 years before you get possession.*

sory control over your own property.

RIGHTS OF THE TENANT'S FAMILY

WHEN I VISITED THE sales office for the Colonnade, an Upper East Side building selling occupied apartments, I heard a young potential purchaser ask if there were any apartments with very elderly people in them. If he got a 90-year-old tenant, he assumed, he'd get possession of the apartment pretty soon. But this isn't necessarily so. You not only have to contend with the tenant, you also have to consider his relatives. That's because a tenant has the legal right, under Section 235-f of the Real Property Law, to invite members of his immediate family to live with him, and those family members may then have the right to renewal leases, even after the original tenant dies or moves out.



22 R THE NEW YORK TIMES, SUNDAY, MARCH 24, 1985

Occupied condominiums on Fifth Avenue and 73rd Street, at 40% to 45% off. And no common expenses for 3 years!

APT. NO.	DESCRIPTION	Market Value, Vacant	Price, Occupied	SAVE
APT. 18A	Faces Central Park 3 Bedrooms/Library/Study Maid's room/Terrace/5 Baths	$2,184,000	$1,218,000	**$966,000**
APT. 2B	Faces Central Park 1 Bedroom/2 Baths	$ 497,600	$ 277,500	**$220,100**
APT. 10B	Faces Central Park 1 Bedroom/2 Baths/Balcony	$ 557,800	$ 311,100	**$246,700**
APT. 5C	Faces Central Park 2 Bedrooms/2 Baths/Balcony	$ 661,700	$ 369,000	**$292,700**
APT. 17C	Faces Central Park 2 Bedrooms/3 Baths/ Maid's room	$ 786,200	$ 438,500	**$347,700**
APT. 15D	2 Bedrooms/3 Baths/ Maid's room	$ 840,500	$ 468,700	**$371,800**

And while you're revelling in a discount that may run as high as $966,000, you can also celebrate your freedom from common charges for the first three years. You'll also enjoy the leverage you'll get with excellent sponsor arranged financing: tax benefits based on depreciation and all the usual home ownership deductions; and the opportunity for capital appreciation in what may well be the world's most demand-driven market: Fifth Avenue at Central Park.

Of course, when you buy an occupied apartment, you obtain an occupied apartment, you obtain a tenant with it ...and the obligations as well as the privileges of a landlord. So any plans you have to occupy the condominium yourself must be deferred until it's vacated. The building? One of the finest of a rare breed: a condominium on the world's most coveted Avenue. In the mid-70's. And the apartments are as magnificent as the views, as impressive as the address.

923 FIFTH AVENUE

For complete information, please contact Nancy Janczys, (212) 751-3285. By appointment only.

Sponsor: 923 Fifth Avenue Associates • Exclusive Sales Agents: The Marketing Directors, Inc.
This is not an offering. See offering plan for full terms. Purchasers will assume all the obligations of a landlord. These costs are not included in the common expenses. The cost of owning the apartment may exceed the rent. Tenants may have the right to remain in occupancy indefinitely.

Market value: *You can resell only in the indefinite future.*

Exactly which of his relatives constitute a tenant's "immediate family" has generated a fair amount of controversy. According to Tom Viola, a spokesman for the state's Division of Housing and Community Renewal (DHCR), the agency that took over administration of rent stabilization and rent control in the city last year, the DHCR interprets the phrase to include the following people: husband, wife, son, daughter, mother, father, grandfather, grandmother, grandson, granddaughter, stepson, stepdaughter, stepmother, stepfather, mother-in-law, and father-in-law. If any of these individuals (and possibly others, depending on future court rulings) share the apartment with your tenant, they will have the right to remain after the tenant dies or vacates the apartment. But they must actually reside with the tenant for some period of time. While the law does not set forth the exact length of time, a few months is probably sufficient.

In a major ruling last October, the State Court of Appeals limited the rights of tenants to pass on their rent-stabilized apartments to family members. In *Tagert v. 211 East 70th Street Company,* a tenant moving to London had his son, his son's wife, and their children move into his apartment when he left. The son claimed that as a member of the immediate family of the lessee he had the right to continue in occupancy and to obtain renewal leases. The court rejected his contention, stating that there was never any time during which the father and son lived together in the apartment as a family unit. Without such co-occupancy, the court decided, the son had no right to keep the apartment after his father left, and was evictable.

The Court of Appeals opinion added that "only the tenant may renew a lease; family members have no such rights after the tenant has vacated," citing the New York City Administrative Code. While this statement appears to give landlords wide latitude to refuse renewal leases to family members, it is likely that the statement applies only in the context of the *Tagert* case, i.e., where the tenant and family member *never* lived together. If a husband, wife, and child lived in an apartment and only the husband signed the lease, undoubtedly the courts would rule that the wife was entitled to renewal leases after the husband died. Thus, if your 90-year-old tenant had his 49-year-old daughter move in with him for several months, she might continue to stay in the apartment until *she* was 90.

Incidentally, you are not likely to be offered an apartment with a tenant who is going to vacate soon. As one real-estate expert told me, "These [sellers of co-ops and condos] are smart. They're going to keep the best apartments for themselves or their cronies. The general public won't see apartments where tenants are about to move out. No top-notch apartment is going to be sold to the guy off the street."

YOUR OBLIGATIONS AS A LANDLORD

WHEN YOU PURCHASE an occupied apartment, you become a landlord, with the traditional legal obligations imposed upon all landlords in the city. For example, you are responsible for making repairs in the apartment. If the refrigerator breaks down or the stove goes kaput, you'll have to pay to fix it. The same goes for the sinks and toilets, the window frames, the radiators, and the lighting fixtures. And if you don't fix them in a hurry, you'll have an irate tenant on your hands—one who will be on the phone to you regularly, day and night, until you get whatever it is fixed.

It is important for you to know that under the city's Housing Maintenance Code you are, as a landlord, obliged to provide repairs, adequate lighting, and visits by an exterminator when necessary. And if the tenant causes damage, you must pay for the repairs. *You* have to see that the damage is fixed; if you can prove the tenant was at fault, you can sue him (at your own expense) for reimbursement.

You must also provide appliances and services of the same quality, and to the same extent, as he has received during prior lease terms. You can't, for example, remove a large refrigerator-freezer from the kitchen and put a secondhand icebox in its place. Furthermore, if the cooperative's board decides to save money by curtailing or eliminating buildingwide services, your tenant may be entitled to a rent abatement as compensation. The rent reduction, of course, diminishes your income from the apartment.

RELATIONS WITH THE BUILDING'S MANAGEMENT AND BOARD OF DIRECTORS

SINCE YOU OWN ONE UNIT IN A building, you share certain obligations to your tenant with the building's managers. The cooperative or condominium's board of directors generally is responsible for upkeep of the common areas of the building (the lobby, laundry

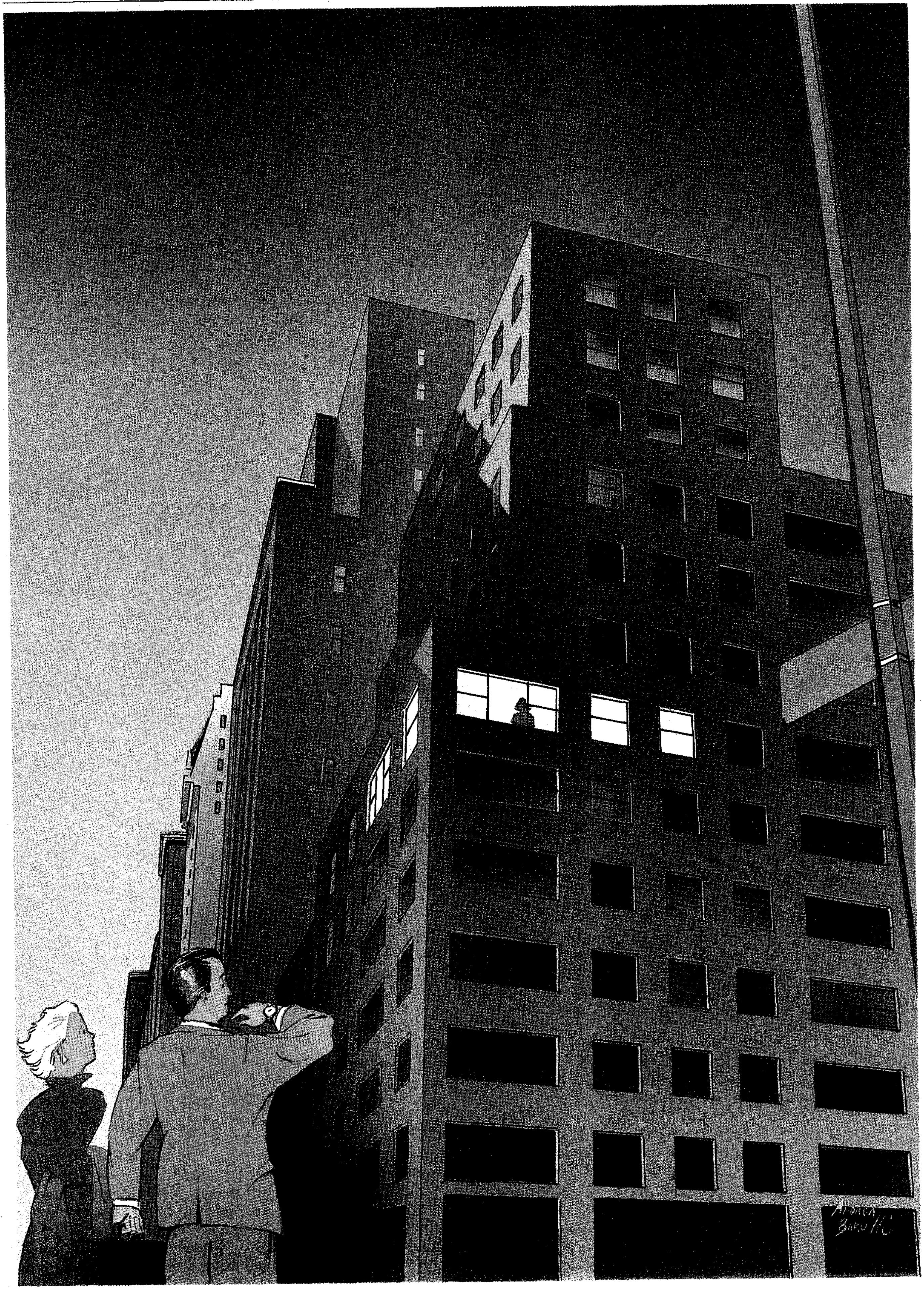


ILLUSTRATION BY ANDREA BARUFFI

BALANCED BOOKS: *If the rent you receive from your tenant falls short of the maintenance fee—as it often does in the occupied apartment offered for sale—you will have a constant cash outflow.*

room, elevators, incinerators, hallways) and any problems "within the walls"—say, burst pipes. You are responsible for everything—from the paint on the walls inward—inside the apartment. (Speaking of paint, you'll have to pay for a paint job for your tenant every three years.)

Experts I talked with stressed the importance of making sure that you invest in a building that is well managed. Bad management can create two kinds of problems for you. First, whenever there's a "gray area" in which it isn't clear who is responsible, you are apt to be fighting not only with your tenant but with the building's management as well. If there's a leak in the bathroom, for example, your responsibility depends upon whether its source is inside or outside the apartment. Your tenant will not care about such distinctions; he just wants the leak fixed. The building's management may blithely claim it's your problem. As a non-professional, absentee owner of a unit, you are at an obvious disadvantage in disputing such claims.

A recent regulation of the New York State attorney general's office, designed to protect tenants in such situations, puts absentee owners even more at the mercy of the building's management. Under the rule, the owner of an occupied apartment must appoint the building managers as his own agent for providing services to the tenant. Further, the owner must deposit with the managing agent an amount to be specified in the agreement of sale, which must be no less than two months' maintenance charges. From this fund, the agent can take the cash necessary to perform repairs and apartment-maintenance tasks for the tenant. The owner must add money to keep the deposit at its previous level. These rules, which attempt to ensure that tenants will receive adequate service, give the upper hand to management in disputes with individual owners.

On top of the deposit, the building manager may expect a fee for performing any services that are not routine maintenance—such as billing and collecting rent, preparing renewal leases, and complying with legal requirements such as registering rents with the DHCR and maintaining the tenant's security deposit in an interest-bearing escrow account. Thus, be aware that when you buy an occupied apartment you are forming relationships with a tenant, a board of directors, and a managing agent.

Center
Model Homes

Landlord obligations: *Tenant leader Bernice Siegal of Glen Oaks Village.*

As a single-unit owner, you are dependent on the building's management in another very important respect. If the management fails to keep up common areas and maintain building services, your tenant may decide to withhold his rent. Since rental income is a major factor in the profitability of your investment, this is a serious problem.

Sometimes tenant-management disputes generate concerted tenant action in the form of mass rent strikes. What the Ahrens Barrell ads offering to sell occupied apartments in Glen Oaks Village, Queens, don't tell you, for example, is that Glen Oaks was the scene of a rent strike in 1981 and 1982 that lasted one and a half years and involved some 350 tenants. Ronald J. Rosenberg, counsel to the Glen Oaks Tenants Association, says he's "constantly" litigating some tenant problem with the co-op's management. And Bernice Siegal, the association's vocal leader, stands ready to tell purchasers of occupied apartments exactly what their obligations to tenants are—and to see to it that they meet them.

FINANCIAL CONSIDERATIONS

TO INVEST SUCCESSFULLY IN an occupied apartment, you must take many financial elements into account. These include tenant rental payments to you, potential tax advantages, the costs of upkeep, monthly maintenance payments, possible assessments, and mortgage payments.

When you buy an occupied apartment, you obtain the right to collect rental income from your tenant. The rent will be fixed in the tenant's current lease, which you are entitled to inspect before you buy. It is a good idea to ask about the tenant's record of paying rent. You don't want rent-collection problems every month.

If your occupied apartment is rent-regulated, as most of them are, the law prevents you from raising the rent to free-market levels when the lease expires. You must offer the tenant a renewal lease at whatever percentage increase the Rent Guidelines Board establishes for rent-stabilized apartments (for rent-controlled apartments, increases are fixed at 7.5 percent). RGB rent-increase allowances are usually modest (last year, the board authorized 4 percent increases for one-year leases and 7 percent for two-year leases).

For the individual buyer, it is essential to calculate your monthly cash flow—to see whether the apartment will generate income while you hold it or will cost you money every month. When you buy a cooperative apartment, you have to pay a monthly maintenance fee. If the rent you receive from your tenant falls short of the maintenance fee—as it often does in the occupied apartments offered for sale—you will have a constant cash outflow. Even with gradual rent increases, this

Photograph by Bill Foley.

cash loss might last for the entire time you own the occupied apartment. If the rental income exceeds the maintenance, the extra costs for upkeep and repair might still tip the cash-flow balance against you. And if the building happens to require a major expenditure (for instance, boiler repairs, façade reconstruction, elevator replacement), or if the board of directors undertakes an expensive improvement campaign (lobby redesign is a popular item these days), the board has the power to increase your monthly maintenance or to order a special assessment—or to do both.

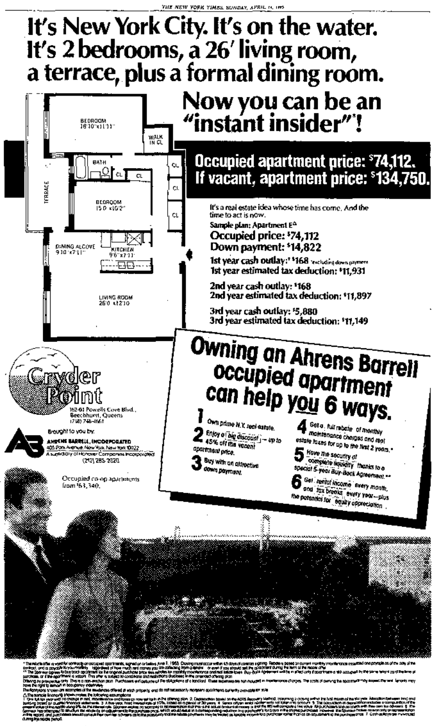
David W. Kennedy, author of a very useful book called *The Condominium and Cooperative Apartment Buyer's and Seller's Guide,* says, "You're better off investing in a building which has not recently been converted. If there are going to be large increases in the maintenance, they usually occur in the first two or three years. In addition, in the beginning the new management of the cooperative or condominium hasn't taken hold yet, and usually lacks experience. You can't tell how well a building will run until at least three or four years after the conversion." Keep an eye on the building's reserve fund also, he says, since the money in the fund may be needed to rewire the building or redo the roof. If the sponsor (the landlord who converted the building to a co-op or condominium) has provided only $25,000 to $50,000 for the reserve fund, a jump in maintenance may occur soon after conversion.

In general, the more you can find out about the physical condition of the building and the intentions of the governing board, the better able you will be to predict future assessments or maintenance hikes. Ask for a copy of an engineer's report on the building from the governing board, the sponsor, or the tenants' association. Read the prospectus for information on building conditions.

If you do have to pay more for capital improvements, you may be able to recoup somewhat by increasing your tenant's rent, but this can be done only by applying to the state DHCR. Approval takes time and is not always granted.

Finally, in calculating your monthly cash outflow, add in the monthly mortgage payments if you'll be taking out a loan to pay for the apartment. If you are buying a condominium apartment, you must pay real-estate taxes separately, so you must add them in too. (For cooperatives, these taxes are included in the maintenance fee.) Note also that it is sometimes difficult to find a bank that will grant a loan for the purchase of an occupied apartment. Some banks, like Goldome, offer financing for owner-occupied apartments only. Others, like Chase Manhattan, will finance investments but charge a higher rate for the loan and are willing to finance a smaller percentage of the purchase price. Lenders also may draw distinctions between cooperatives and condominiums. Chase Manhattan, for example, will not finance newly converted or newly constructed condominiums; in buildings it *will* consider, it also requires that 90 percent of all the units be sold.

At this point, you may be wondering why anyone would want to take on mortgage payments, maintenance fees, possible assessments, and costs of repair and upkeep—plus the headaches of being a landlord—if the income from the investment doesn't cover expenses, or just barely covers them. The answer to this, and the real reason intelligent investors consider buying occupied apartments, lies in the Internal Revenue Code.


THE NEW YORK TIMES, SUNDAY, APRIL 14, 1985

It's New York City. It's on the water.
It's 2 bedrooms, a 26′ living room,
a terrace, plus a formal dining room.

Now you can be an "instant insider"*!

Occupied apartment price: $74,112.
If vacant, apartment price: $134,750.

It's a real estate idea whose time has come. And the time to act is now.
Sample plan: Apartment E^
Occupied price: $74,112
Down payment: $14,822
1st year cash outlay:† $168 excluding down payment
1st year estimated tax deduction: $11,931
2nd year cash outlay: $168
2nd year estimated tax deduction: $11,897
3rd year cash outlay: $5,880
3rd year estimated tax deduction: $11,149

Owning an Ahrens Barrell occupied apartment can help you 6 ways.
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Occupied co-op apartments from $63,340.

Fine print: *The qualifiers are extensive.*

Gerald Guterman, the man behind the Ahrens Barrell campaign, says, "This is more than just an investment. It's a chance for anyone who wants to own a New York City apartment to buy one at a substantial discount." During the tenant's occupancy, "with your tax deductions for costs and depreciation, you're using the government's money to fund the cost of operating that apartment."

Real estate *is* an excellent tax shelter. Hefty tax deductions come to the aid of many buyers. According to Michael Mardo, an accountant familiar with real-estate finances, substantial deductions accrue for mortgage-interest payments, for real-estate taxes, for costs of upkeep, and for depreciation. You can depreciate the full purchase price of the property over eighteen years, says Mardo, accelerating the deductions so you get larger deductions in the beginning years. Depreciation can be taken in different ways, so professional advice here is essential.

Of course, tax deductions are of greatest benefit to those people in the highest tax brackets. Because tax advantages are a major reason to make these investments, some experts feel that only people in the highest brackets should consider this sort of purchase. "Occupied apartments are not sensible investments for people in the 30 percent bracket," says Herb Weinstein, a partner in the law firm Proskauer Rose Goetz & Mendelsohn. "The benefits of real-estate investments flow to those in the 50 percent bracket."

While death and taxes are the universal certainties of life, tax *deductions* aren't so certain. The Treasury Department has proposed doing away with special real-estate deductions. "It's hard to imagine Congress eliminating tax breaks for home buyers who use the property as their primary residence. That would kill the housing market. But for second homes, or investments in apartments occupied by others—who knows?" says Mardo. In any event, all the current tax proposals are undergoing radical revisions, so no one can predict anything. If tax laws are modified in the next few years, though, deals that appear advantageous now may suddenly turn sour.

Don't be too distracted by financial "sweeteners." The Ahrens Barrell five-year money-back guarantee, for example, is heavily qualified in the fine print. Other fine-print disclosures were required by a supreme-court judgment obtained by the attorney general.

PROPOSED STATE LEGISLATION

STATE SENATOR FRANZ LEICHTER is incensed over the Ahrens Barrell ad campaign. He says the ads "can seriously mislead potential buyers about the serious drawbacks of being a landlord and potential financial losses." He fears that unsophisticated purchasers of occupied apartments may resort to harassment of tenants when they discover the financial burdens of carrying a rent-regulated apartment. (Harassment currently is punishable by fines of up to $10,000.) Leichter is introducing legislation that would require advertisers to disclose all of the responsibilities of being a landlord as well as the key tenants' rights that limit the profit potential of the investment. He also has introduced a bill to maintain the rent-stabilized status of an apartment even if the tenant moves out.

Whether either of Leichter's bills will be passed remains to be seen. In the meantime, as David Kennedy writes, keep in mind that real estate is "a complicated way of investing"; if you are considering it, "get all the advice you can afford." ■

WEEKEND MAGIC

New Yorkers are chronically cramped, frazzled, and pale. That's why weekend getaways—changes of scene and pace—are a necessity, not an indulgence. Any of these eleven expeditions is sure to leave you feeling expansive and calm and—with a break on the weather—with a pre-summer tan you can show off at the office on Monday morning.

BY MICHAEL W. ROBBINS

THE GREEN MOUNTAINS

VERMONT

IT WOULD BE HARD TO CONJURE MORE satisfying vantage points for viewing Vermont than the ten guest rooms of **1811 House,** which is right on the green in Manchester Village. From its windows you see green mountains, white birches against a clean blue sky, classic shuttered houses, the spire of the Congregational church next door. The inn's site is surpassed only by the details inside: Waterford crystal goblets for wine, a hand-carved chess set waiting by the fire, 1920s copies of *House Beautiful* in your room.

The building has been lovingly and very energetically restored, inside and out. The rooms are filled with a lifetime collection of English antiques. The art—original paintings, prints, and drawings, most of them bucolic English scenes—is of high quality. Superior taste is apparent in every decision that has been made about colors, objects, and details.

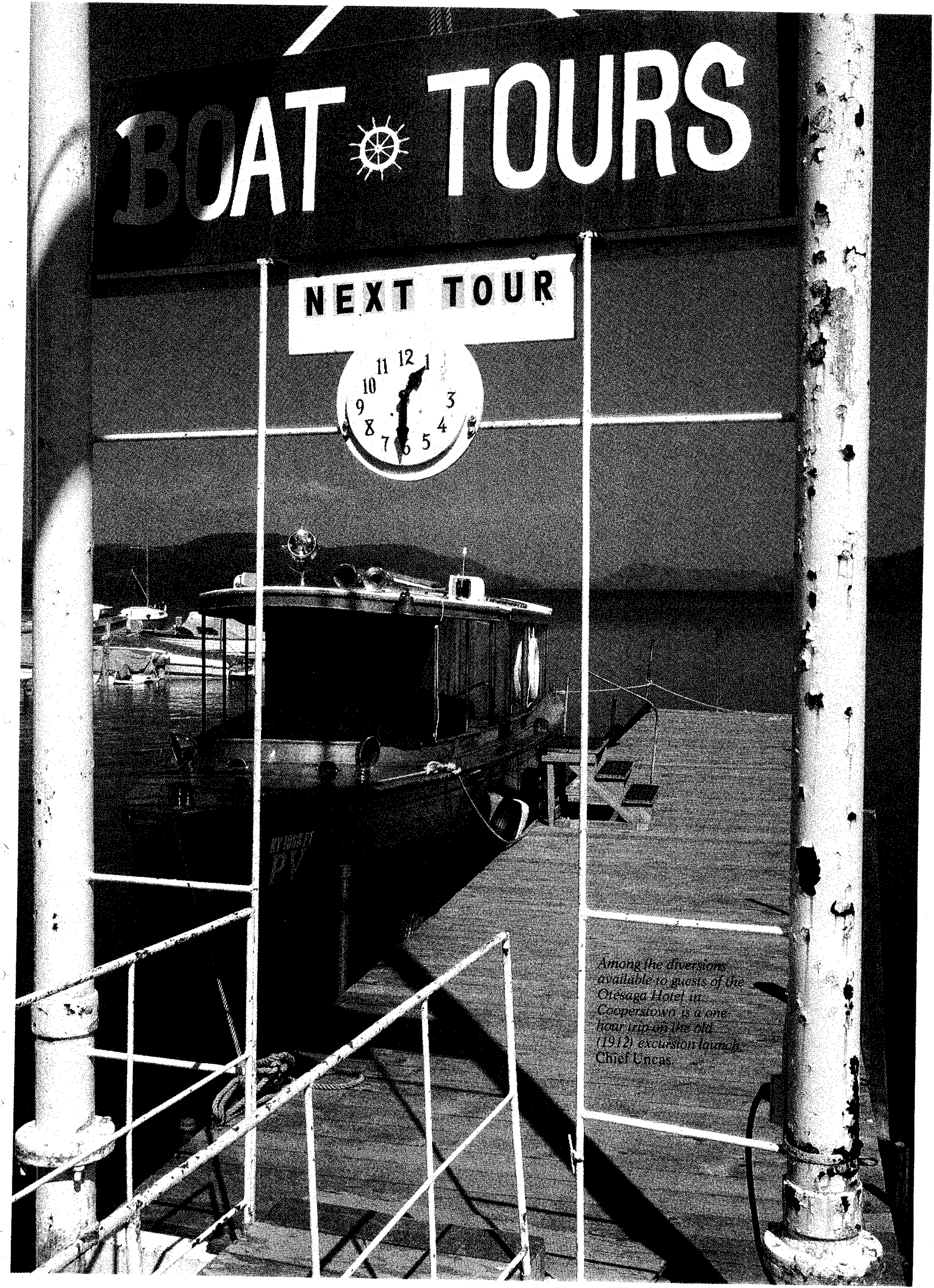
Jack and Mary Hirst, the owner-innkeepers, chose to share their collections and sensibilities with guests in this house only a few years ago, some years after Jack, a stock specialist, retired from Wall Street. The couple began to operate 1811 House year-round in 1982.

Each guest room is different from the others. Ours, Mark Skinner, looked east across the backyard garden and the Equinox Valley to the Green Mountains. When the sun rose, the early light flared through the ripply panes, past the red-print curtains, across our pineapple-topped four-poster, and set the glossy-black floor planks gleaming. Our bed was comfortable, and there was good reading at hand; we felt little compulsion to rise up and go forth. Still, breakfast was downstairs, and Vermont, after all, was outside. When we did get ready for a shower (all rooms have private baths), we found the facilities new and smoothly integrated with their aged surroundings.

Downstairs, we took our freshly

1811 HOUSE

A sumptuous breakfast is served in the pub, the guests' favorite gathering place, or here in the beautifully appointed dining room.


BOAT TOURS
NEXT TOUR
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Among the diversions available to guests of the Otesaga Hotel in Cooperstown is a one-hour trip on the old (1912) excursion launch Chief Uncas.

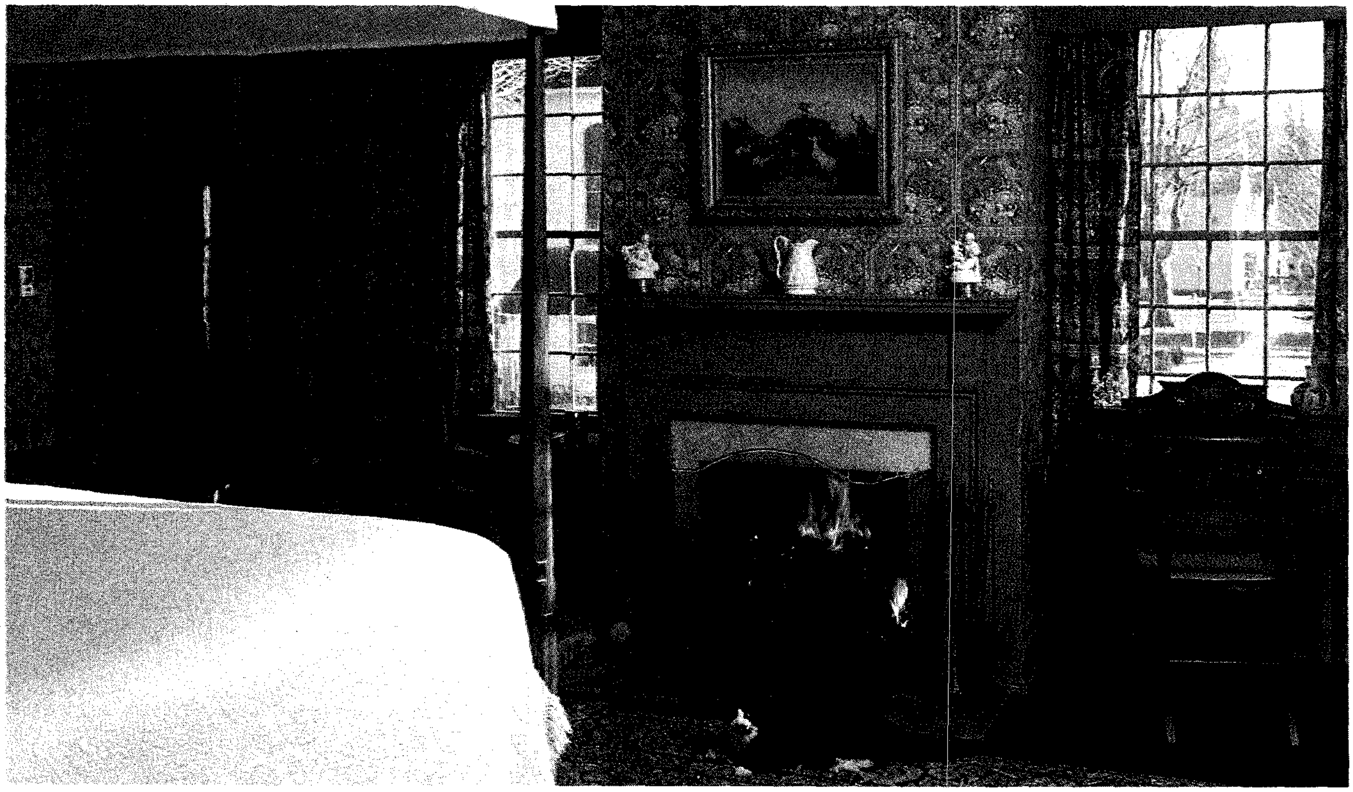
PHOTOGRAPHED BY TED HARDIN

squeezed orange juice, strawberries in thick cream, sumptuous eggs Benedict, and coffee at a sunny window table in the pub. Each of the inn's beautifully appointed public rooms—the quiet living room, the formal dining room, and the library-game room—has its own active fireplace. But it's in the beam-ceilinged pub that everyone congregates at every hour. The bar is well stocked; guests pour what they like and sign the honor-system list. The tavern tables, gleaming brass horns, and pewter collection reflect the Hirsts' interest in English objects. There's a serious dart setup: an illuminated board with scoreboard, proper distances marked on the floor, a set of balanced brass darts. Jack is an avid player and a good teacher who's happy to explain scorekeeping.

The Hirsts keep local-restaurant menus on hand and make up for not having their own restaurant by phoning in guests' brunch or dinner reservations. We chose the Village Auberge in nearby Dorset. The dining room in this converted farmhouse is often full, and for good reason. Alex Koks, the owner-chef, offers a French menu: roast pheasant in cognac sauce, for instance, and lamb in curry-and-ginger sauce, sweetbreads with truffles, and veal kidneys in mustard-tarragon sauce. The wine list is extensive and expensive. The cream-of-mustard soup—it's based on a chicken stock—lived up to the word of mouth: It was not to be missed. Next we had chanterelles, morels, and pleurotes in cream sauce on pastry, then selected breast of duck in raspberry-vinegar sauce, which was accompanied by puréed celery and green beans in nutmeg. The kiwi-and-raspberry sorbet was remarkable. The Village Auberge is high-priced for the area—a four-course dinner will cost about $60 for two, without wine or tip—but its popularity is well deserved.

1811 HOUSE
LODGINGS

This zone of Vermont offers many opportunities to work off those raspberry sauces and crèmes brûlées—climbing out of the car at antiques shops, for instance. Also, there's trout-stalking on the Battenkill, one of America's legendary streams; golf and tennis at the Equinox or Manchester country clubs (you may play if you stay at 1811 House); and, in season, cross-country and downhill skiing. Some scenic mountaintop stretches of the Appalachian Trail are accessible on the east side of the valley; there are other good hiking places atop the mountains to the west. The Merck Forest and Farmland Center, just a few miles from the inn, is an enormous wooded tract laced with trails for excellent hiking and skiing; it is also a mountaintop demonstration farm, with cattle and stalwart draft horses and a tradition of maple sugaring. We spent a gusty afternoon trailing up to View Point for a high-level look over miles of ridges and farms down south in New York State. Considering the refined pleasures that we knew were available down in the valley at Manchester and Dorset, it seemed oddly wild and



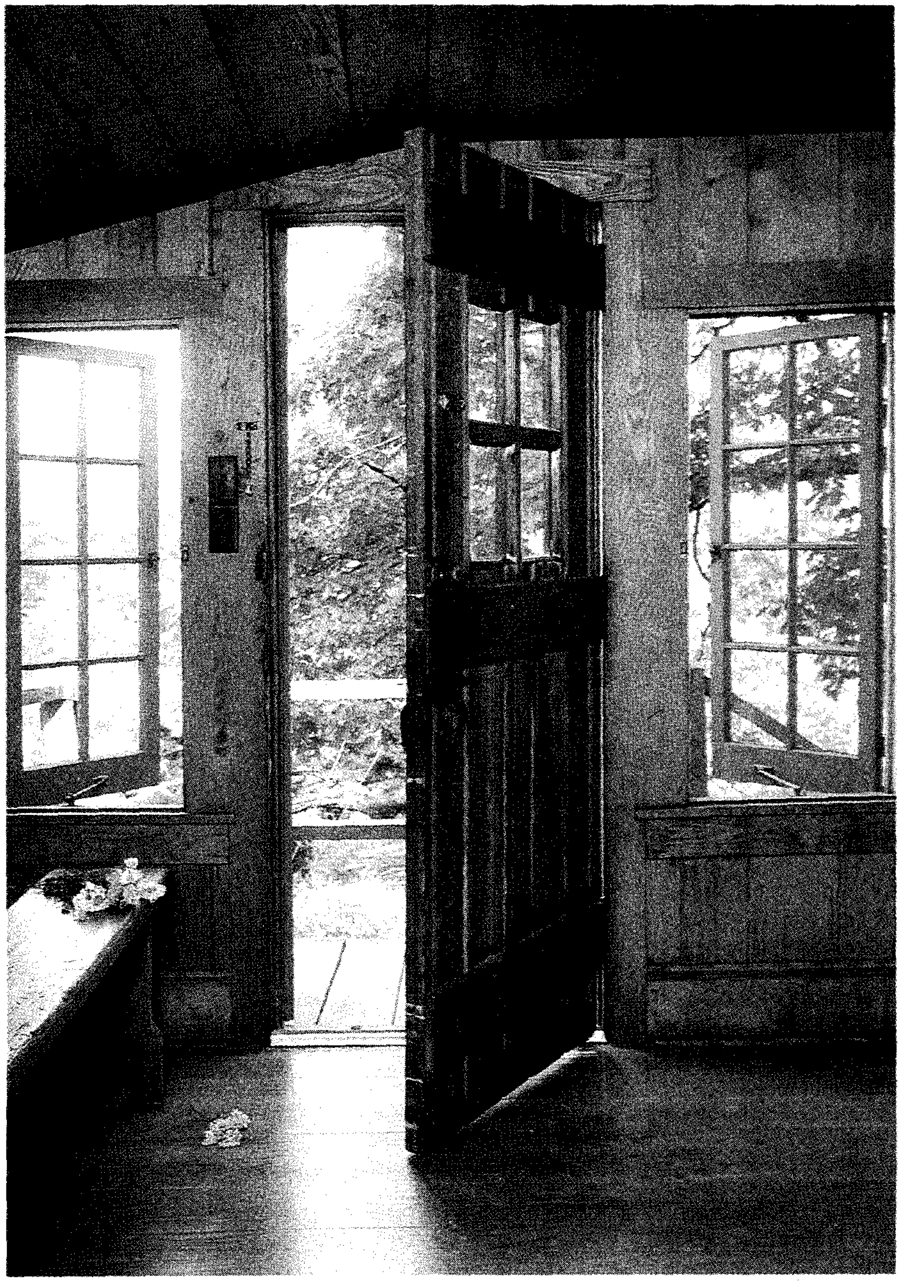
1811 HOUSE

Mary Lincoln Isham, the president's granddaughter, once lived in the 1811 House; the proprietors of this Vermont inn have named this corner bedroom, with its view of Manchester Village's Congregational church, after her.

remote up there. But Vermonters seem to take such combinations in stride.

Rates: Year-round, rooms are $65 to $100 a night, double occupancy. Add 6 percent tax and 14 percent gratuity. A full breakfast is included. A.E., M.C., V., personal checks.

Directions: 1811 House, Manchester Village, Vermont 05254 (802-362-1811), is about 210 miles—a five-and-a-quarter-hour drive—from New York. Take the Taconic State Parkway North to Route 295 (the next-to-last exit), and proceed east to Route 22. Follow Route 22 North to Route 7 East, which, at the Vermont border, becomes Route 9. Follow it to Route 7 North; in Bennington, pick up the new Route 7 North. Exit at Arlington, turn right onto Route 7A, and proceed north into Manchester Village.



SKYLAND LODGE

At Skyland, atop the Blue Ridge Mountains, choosing a "rustic cabin" doesn't mean roughing it: All the important comforts (like private baths) are provided.

COOPERSTOWN

NEW YORK

COOPERSTOWN IS A LOCUS OF mythologies: the baseball icons in the Hall of Fame downtown, the Kingfisher Tower at the lake, the pervasive Leatherstocking spirit of James Fenimore Cooper, and the stately façade of the lakefront **Otesaga Hotel** (that's the inn in the cover photograph).

With its eight white columns supporting a portico that looks high enough to have its own rain clouds, this is a setting for a stagy entrance. One motors through the break in the tall iron fence, then sweeps grandly up the landscaped drive to alight before the columns, the low stone walls, and the bins of colossal geraniums. Doormen converge to extract luggage and to whisk the auto away. In surroundings this cinematic, one should really alight from a classic Duesenberg.

The Otesaga is the sort of grand and venerable (1909) resort hotel that can print, in dollar-bill green, this notice: WHILE CASUAL DAYTIME DRESS IS CUSTOMARY WE REQUIRE GENTLEMEN TO WEAR SUITS OR SPORT JACKETS TO THE EVENING MEAL IN THE MAIN DINING ROOM. LADIES DRESS APPROPRIATELY. A stroll—in appropriate dress—through the lofty, chandeliered lobby and through the white French doors takes one out onto the stagelike, semi-circular veranda, where one has cocktails in fair weather. It overlooks the large swimming pool, a shuffleboard court, a bunkered green of the Leatherstocking Golf Course, a greensward with benches for the tired and the contemplative, and swings for the children. Out beyond the dark maples and the oaks as old and stout as the white columns shimmers the pale plane of Lake Otsego.

Dinner is served in two formal dining rooms by an alert corps of black-dressed waitresses, several to each table. No culinary surprises lurk among the traditional courses. But all of the fresh relishes, salads, and hot or cold soups; all of the meat, fowl, and seafood entrées; and all of the desserts are handsomely presented. We selected lentil soup, thick, charcoal-grilled lamb chops in wine sauce, and bay scallops en casserole—and found ourselves well pleased with our choice.

The early breakfast next morning was a sprawling buffet that included fresh berries, fresh pineapple, cantaloupe, several kinds of warm muffins and doughnuts, Danish, and platters of eggs with link sausage. And excellent coffee.

The Otesaga serves meals you'll want to walk off, and Cooperstown is a walker's town: Each small block along the shaded streets contains at least one house certain to provoke covetousness and summon that restless urge to relocate. People point and say things like "Why don't we live in *that* one, and then we could . . . " Don't bother searching for the house of James Fenimore Cooper (his father, Judge William Cooper, founded and named the town)—it burned down in 1851. But the town's oldest building, a 1786 smithy, still stands, along with the oldest house—the 1790 Tyler house on Main Street.

Another fire, in 1862, leveled much of the downtown, and little appears to have been added (or even altered much) since then. Except, of course, the National Baseball Hall of Fame, begun in 1939. Its museum, full of displays of the retired hats and gloves and bats of the summer game, plus larger-than-life photographs of the game's "great moments," is open every day. It enshrines the greats: Cobb, Ruth, Mays, Aaron, DiMaggio, et al. Admission is $4.

Between the Hall of Fame and that gem of an old-time ballpark, Doubleday Field—Where It All Began—stands a pay-for-play batting cage. After Memorial Day, you'll be able to step in to face pitching machines that deliver a slow knuckler, a medium slider, a fast curveball, or a quasi-Gossage fastball. If you're an ex-boy who grew up in the shadows of Fenway Park or Crosley Field or Yankee Stadium, you'll feel you should take your cuts at Cooperstown.

A lakefront marina, just west of where the Susquehanna River starts as a stream, harbors fishing boats, day-sailers, and the *Chief Uncas*—a 55-foot mahogany excursion launch built in 1912 for the Busch (beer) family. Several times a day it cuts a one-hour circuit ($5) about two thirds of the way up Lake Otsego, past Natty Bumppo's Cave, Sleeping Lion Mountain, and the ghostly Kingfisher Tower.

A longer walk leads around the foot of the lake, past the golf course to the two museums of the New York State Historical Association—Fenimore House and the Farmers' Museum. Fenimore House, a 1932 mansion that's been turned into an art museum, houses Hudson River landscapes by Cole and Durand, genre paintings by Mount and Johnson, and a varied and exuberantly colorful collection of "American primitive" objects and paintings like carved cigar-store Indians, grasshopper weather vanes, and two paintings in Edward Hicks's "Peaceable Kingdom" series.

Across the road, the Farmers' Museum consists of a horse-and-wagon-era working farm with living livestock, plus a rural village of a dozen shops and houses with craftsmen like smiths and printers. It's the final resting place of the Cardiff Giant, a bogus "petrified man" carved of gypsum, "discovered" and put on display in 1869.

The Otesaga Hotel is at the center of all this, its spacious and restful rooms looking outward on the lake and on the special village. Though the hallways are severe and a bit clattery, the views are a fine compensation. They are, in the original sense, *fabulous.*

Rates: In low season (from May 1 through June 30 and from Labor Day through October 19), rooms (all with private bath) are $69 to $73 per person a night, double occupancy; suites (sleeping up to four) are $198 to $292 a night. Add 6 percent tax as well as $7.50 per person per day service charge. Breakfast and dinner are included. A.E., M.C., V. The inn is closed from October 20 through April 30.

Directions: The Otesaga Hotel, Lake Street, P.O. Box 311, Cooperstown, New York 13326 (607-547-9931), is about 240 miles—a six-hour drive—from New York. Take I-87 North to the Kingston Exit, then follow Route 28 West to Oneonta, then 28 North to Cooperstown. Or take I-87 North to Exit 21 (Catskill), and then head west on Route 23. In Oneonta, take 28 North to Cooperstown. In Cooperstown, bear right onto Chestnut Street, and proceed to the lake. Turn left on Lake Street, and proceed to the hotel.

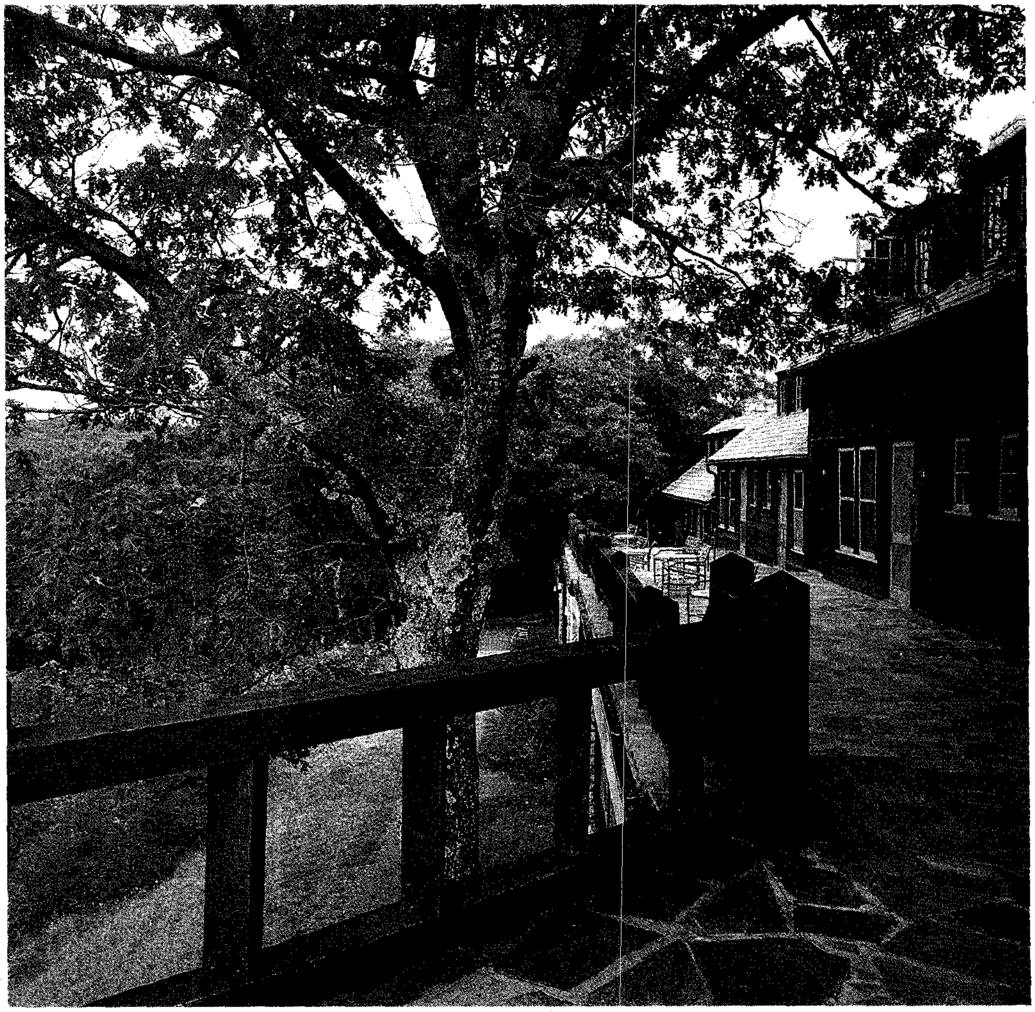
THE SKYLINE DRIVE

VIRGINIA

MOUNTAINS MAKE A DIFference. Check the trees and see. Down in the valley, trees grow tall and bushy; on the mountains, what frequently grows from tiny acorns is un-mighty stunted oaks.

You can feel the mountains' difference, too. I did on a recent trip to Shenandoah National Park, atop the Blue Ridge Mountains in Virginia. Down in the Shenandoah Valley, on Interstate 81, it was shirt-sleeve weather. The temperature fell as my car climbed, and when I got to the park entrance at Thornton Gap—elevation 2,304 feet—the heater was blasting, and I felt unprepared for the cold, wearing only a Windbreaker.

In the continental scheme of things, the Blue Ridge is not a major mountain chain. The highest point along the park's



BIG MEADOWS LODGE

The stone-and-chestnut main lodge perches on a mountain ridge overlooking the Shenandoah Valley's minute geometry of hamlets and clustered farm buildings.

Skyline Drive is 3,680 feet, about as high as the peaks of the Green Mountains in Vermont. That's not high enough to induce the hangover feeling of altitude sickness. But it *is* high enough to raise you up near a cool ceiling of clouds, where strong westerlies can sweep away the humidity. And in this park, you can *stay* up there with your head in the clouds.

Shenandoah National Park is long and narrow. In one way, it is the quintessential American park: You can see it all without stepping out of your car. Skyline Drive, the park's central feature, comprises 105 miles of two-lane blacktop that follows the backbone of the mountain and seems to have been conceived by a sidewinder. There are more twists than in a Hitchcock film. The views are the park's main event.

From the east-side overlooks, you can see the lush limestone horse country of Virginia, isolated peaks like Old Rag Mountain (a favorite climb), and the green headwaters of some coastal-plain rivers like the Rapidan and the Rappahannock. From the west-side overlooks, what appears at your feet is the Great Valley of Virginia, the same Shenandoah made famous in songs and war: Stonewall Jackson and Phil Sheridan, among others, campaigned down there.

Since there are only four entrances in over 100 miles and the speed limit's 35, it is impossible to hurry into this park for a quick look. So you might as well get out of your car and stay.

There *is* more to see and do once you're out on foot: The park has five nature trails, seven picnic grounds, numerous waterfalls, and a stable for horseback-trail rides. Woodland hiking is a major draw—enhanced by the presence of wildflowers and wildlife: white-tailed deer, striped skunks, black bears. The park is crisscrossed by over 500 miles of trails, including a 95-mile segment of the Maine-to-Georgia Appalachian Trail.

To stay in the park, you can choose from over 700 campsites. But it's pleasant to hike all day, then come back to "rustic" lodgings. Skyland Lodge and Big Meadows Lodge perch on mountain ridges right in the park. Each comprises a central lodge with restaurant and lounges, plus outlying lodgings (all with private bath) in the woods or overlooking the valley.

Skyland was built in 1890; the original lodge burned down and was replaced in the 1950s. Most of Skyland's 158 rooms are grouped in what must be called motel-type units. They sound dreary, but they aren't. The one- or two-story buildings face directly out over the valley, and each room has generous window and balcony space. Some well-appointed suites are available, with living rooms and fireplaces. The glassed-in dining room takes full advantage of the view.

BIG MEADOWS LODGE

The lodge's 1939 dining hall is informal, in a plaid-shirt-and-hiking-boots way, and the food, hearty and straightforward, is pretty good.

Big Meadows, ten miles farther south, offers more varied accommodations. The stone-and-chestnut main lodge, built in the 1930s, has rooms so compact they might have been made for leprechauns. Each has just enough space for a bed and a small guest. Attitude counts here: You'll find these rooms either cozy and amusing or claustrophobic and absurd.

Big Meadows has more modern, spacious rooms in linear motel-type buildings, some back in the forest and some right on the valley's edge. These newer, tasteful rooms have big double beds, full bathrooms, carpeting, wood paneling, and big picture windows. But it's the most fun to stay in a Big Meadows cabin. They're not log cabins, but they *are* made of wood, inside and out. In each, a great, dark, stone fireplace dominates one corner, fills the place with scents of fires past, and functions well in the present. The winds off the valley can have a chilling effect, and after sundown, a bright blaze is a comfort.

These two-unit (separated by a locked door) cabins are scattered within walking distance of the main lodge. "We're pretty rustic here," manager Sally Campbell said of the cabins. But, I wondered, compared with *what?* They're not like those bare summer-camp cabins where you got only an iron rack for your sleeping bag. Nor is this to be confused with a wilderness-camping experience. The cabins are complete, and everything works: Each has a firm double bed, a shower with reliable hot water, electric lights and heater, and a desk and chairs. You get fresh sheets and towels, and snappy service: The same fellow who schleps your baggage aboard his Cushman scooter happily fetches firewood, kindling, and old *Times*es for your fire . . . for free.

Since this is a 1939 National Park Service dining hall and a concessionaire runs the kitchen, you might expect fare that hovers between "airline" and "dorm." Actually, the food is pretty good, in a straightforward meat-and-potatoes style that includes regional specialties. Dinners feature roast turkey, barbecued pork ribs, and baked trout. I found the hickory-smoked Virginia ham strong and good and thirst-provoking beyond belief. It came with a sweet side order of baked apple.

The dining room has its own regional look—wood ceiling, the ubiquitous stone fireplace, and ladder-back chairs. It's informal in a plaid-shirt-and-hiking-boots way. It's all windows on the west, with that grand view of the valley and the successive *blue* ridges of mountains. Try to time your dinner for sunset.

Rates: From April 3 to November 30 (the lodge is closed in other seasons), Skyland Lodge rooms are $49 a night, double occupancy; suites (sleeping up to eight) are $64 to $121; cabins are $25 to $45 a night, double occupancy. Add 4 percent tax. No meals are included. A.E., M.C., V., personal checks.

From May 15 through October 28, Big Meadows Lodge (closed in other seasons) main-lodge and "motel" rooms are $28.50 to $49 a night, double occupancy; cabin rooms are $39 to $42, double occupancy. Add 4 percent tax. No meals are included. A.E., M.C.,V., personal checks.

Directions: Skyland Lodge and Big

Meadows Lodge, P.O. Box 727, Luray, Virginia 22835 (Skyland, 703-999-2211; Big Meadows, 703-743-5108 before May 15, 703-999-2221 May 15 and afterward) are about 304 miles—a seven-and-a-half-hour drive—from New York. Take I-95 South to I-495, the Washington Beltway, then go around Washington to Exit 9 in Virginia. Follow I-66 West to the exit for Front Royal, Virginia. Take Highway 340 to Luray. At Luray, take Route 211 East to the park at Thornton Gap, and proceed south on Skyline Drive to Skyland or Big Meadows.

CAPE COD

MASSACHUSETTS

CAPE COD MAY BE THE MOST remote of nearby getaways. Henry David Thoreau—the Cape's keenest-ever observer—wrote of Provincetown that he could stand there and put all America behind him. That's because the Cape, a 70-mile flexed arm of brawny dunes laced and blessed by Atlantic weather, is essentially "out to sea." Its unbearably picturesque old towns harbor a strong and ongoing seafaring tradition—a tradition that's most palpable for the visitor in spring, the uncrowded season.

If you prefer to organize your exploring, you can follow Thoreau's meanderings, a copy of the naturalist's *Cape Cod* in hand, from the windmill at Eastham, midway up the Cape's flexed arm, northward through Wellfleet and Truro to Provincetown. Much of that route—Route 6—falls within the 24,000-acre Cape Cod National Seashore, which has helpful visitor centers at Eastham and near Provincetown.

Another way to cover the Cape: Hire a horse for trail and dune riding from the stables at Harwich or P'town. Boats can be chartered—for fishing or just cruising—from several waterfront towns. At Wellfleet, Windsurfer rentals and lessons are available. But for a measured look around, bicycles are best.

This is fine bicycle territory—compact, flat, and scenic, with excellent trails—and you can rent bikes in nearly every town. From either side of the Cape Cod Canal, which bisects the town of Bourne, down by the shoulder of the flexed arm, trail riders can observe the passing yachts and ships. The eight-mile trail in Nickerson State Park, in Brewster (on the bay side, south of Eastham), links up with the sixteen-mile Cape Cod Bikeway, which leads to another path in the National Seashore at Salt Pond, in Eastham.

We followed the paved path from just outside Provincetown to Race Point Beach for some whale-watching. That day, the humpback whales were out, spouting in force. Right whales migrate northward past the Cape in spring, but they can be seen offshore in any season, and in warm weather, the whale-watching boats sail daily from P'town.

However you get around, you'll be gazing on the silver light and moody shadows that beguiled Edward Hopper. In the wind-tossed countryside and in the best of the towns—including the Barnstables, the Yarmouths, the Dennises, Chatham, Wellfleet, and Truro—you'll see that Cape Cod has as clear-cut an architectural style as any region in America. Cape Cod cottages, with their characteristic steep roofs, multi-paned windows, and white clapboard or weathered-shingle siding, are everywhere.

Chatham, handily placed at the elbow of the Cape's arm, is the town we settled in. It provides all the necessities—golf, tennis, fishing, historic buildings, wine and cheese shops, movie theater, summer theater, bookshops, and access to the superb Nauset Beach—without losing its Cape Cod identity. The narrow lanes circle the glacial ponds and head past thick hedges and shingled cottages down to working-harbor inlets. The seafaring past is still present; the 1877 lighthouse warns about the outer Cape shoals that claimed half of all the Atlantic coast's shipwrecks.

Traditional Chatham has some traditional places to stay. One is **Chatham Bars Inn.** It's clubby—its Inner Bar lounge is a thicket of red leather chairs—without being really stuffy. It's more of an old-line resort for guests that keep coming back than it is the usual inn. A rambling, old (built in 1914) three-story affair set on high ground in Chatham, it overlooks its own cottages, five tennis courts, heated pool, crescent of harbor beach, and beach house. Out front, above the rose garden, there's a tiled porch for post-dinner drinks at dusk. South of the hedged circular drive lies the putting green, and to the north, the inn's own golf course.

In the main dining room, "children may dine with their nurses at 6:30 P.M.," while grown-ups are seated from 6:30 to 8:30. Seafood is served here, naturally: broiled swordfish steak, cold fresh lobster, cold poached salmon (a commercial fishing port is nearby, and you can watch the catches come in). There are dry-land standards like chicken Cordon Bleu, roast leg of lamb, and veal piccata. The many courses are ample and varied; the hall is pleasantly abuzz, the service alert.

For families, there are 28 cottages, from one- to eight-bedroom; the larger ones, near the water, seem almost like small inns. Furnishings run toward wicker and bamboo and maple. We drew a spacious (yet cozy) top-floor room in the

CHATHAM BARS INN

Above the rose garden in this rambling, 1914 Cape Cod resort is a tiled porch where guests gather for drinks after dinner and for relaxing anytime.

inn, on the sunset side, with a wood balcony that overlooked the rooftops of Chatham.

Our room was quiet, light, and airy, with louvered doors, white gauzy curtains, and a broad bed. Such rooms will not grow claustrophobic even if the infamous Chatham fog rolls in. New York and Boston papers are sold daily in the lobby; you *could* phone the inn's dancing instructor; and the front desk has board games and jigsaw puzzles. Now, *that* says "vacation."

The **Queen Anne Inn,** across town from Chatham Bars, is a rare, best-of-both-worlds place: It lies within a walk of the shops, harbors, and beaches, yet it affords a sense of seclusion. This 30-room, shingled hostelry, built in 1840, wears a timeless air, though recently it has gone through some major changes.

When the current owner-innkeeper, Guenther Weinkopf, bought the Queen Anne, in 1979, it had been tarted up in an ill-conceived *motel* make-over. Naugahyde was everywhere. Fortunately, Weinkopf found the original antique furnishings in the basement. He launched a vigorous program of restoration: Rooms were refurnished appropriately, with items resurrected from storage; two floors of wood balconies were added; and the place was painted, varnished, and wallpapered throughout—all of this to striking and harmonious effect.

Weinkopf is justly proud of the work, which is still going on: three Har-Tru tennis courts are now a-building. When we stopped in, he showed us all around, even though we'd not yet decided to stay there. We did pause for an excellent cappuccino in the café, a rose-walled room with dark polished floors, a fireplace, and French doors to the garden deck. An accomplished young guitarist quietly showed off his repertoire. We eavesdropped as the young chef briefed the waitresses on the evening's special dishes. He sounded serious. We decided to stay.

Our snug garret room featured a high four-poster and views through the trees of Oyster Pond. At dinner in the handsome gold-and-white restaurant, we spent the evening admiring the mature skills of the 24-year-old chef, Tom Pandiscio. His ambitious, handwritten menu (it changes daily) presented some difficult choices. It began with five distinctive pâtés. We sampled three: salmon and dill, shrimp and lobster with dill mayonnaise, and pale duck with Dijon-mustard sauce. From that dazzling start, it was on to chilled creamy watercress soup, mussel-saffron soup, stuffed sea bass, halibut in lobster cream sauce, and a staggering array of baked desserts. Most of the entrées are $19 to $22. Others among our 30 or so fellow diners seemed taken aback by the finish of the dishes that arrived, and even the waitresses failed to contain their enthusiasm for the courses they got to serve.

Of all the changes at the Queen Anne, none is more important than the discovery of this chef. Pandiscio served a two-year apprenticeship at Guenther's Café and Restaurant in Lexington, Massachusetts, after his graduation from the Rhode Island School of Design's cooking school. Just one of his meals is worth a run up to Cape Cod.

The renewed Queen Anne is a find.

Rates: From May 2 through October 24 (the inn is closed in other seasons), Chatham Bars Inn rooms are $190 to $255 a night, double occupancy; suites (sleeping three or four) are $250 to $430; cottages are $190 to $240, double occupancy; for larger cottages, rates are available on request. Add 5.7 percent tax and 15 percent for gratuities. Three meals a day are included. Personal checks, no credit cards.

From April 5 through December 1 (the inn is closed in other seasons), Queen Anne Inn rooms are $86 to $106 a night, double occupancy. Add 5.7 percent tax. A Continental breakfast is included. A.E., M.C., V., personal checks.

Directions: Chatham Bars Inn, Chatham, Massachusetts 02633 (617-945-0096), is about 280 miles—a six-hour-and-45-minute drive—from New York. Take I-95 North to I-195 East at Providence, R.I. Bear right onto 25 East (which runs into Route 6 East right before the bridge). Follow Route 6 (the Mid-Cape Highway) to Exit 11, take Route 137 South to Route 28, and follow that route into Chatham; Route 28 becomes Main Street. Turn left onto Seaview Street, and proceed to the inn.

The Queen Anne Inn, 70 Queen Anne Road, Chatham, Massachusetts 02633 (617-945-0394), is near the Chatham Bars Inn. From Route 28 in Chatham, turn right at the traffic light onto Queen Anne Road, and proceed to the inn.

CAPE MAY

NEW JERSEY

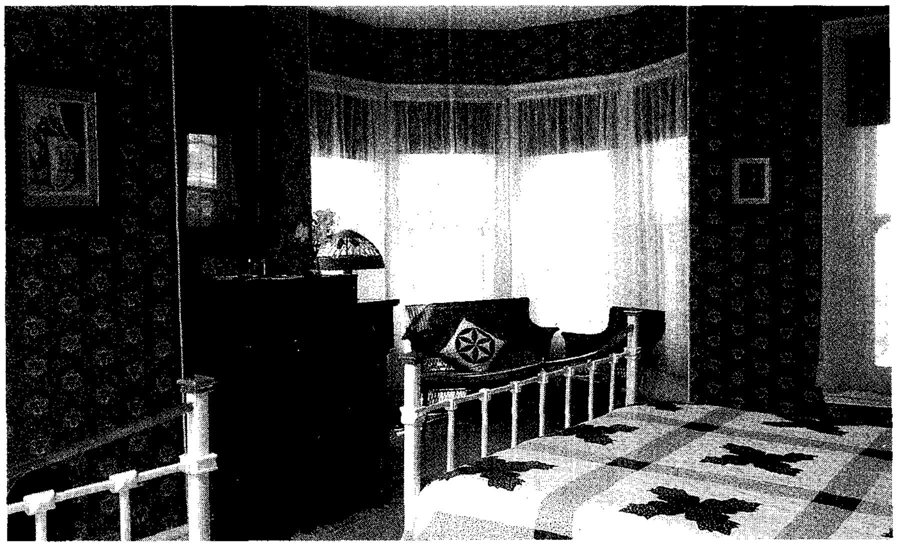
"Victorian isn't a style," says Joan Wells. "It's a period." Wells is qualified to speak on the subject: She was once executive director of the Victorian Society in America and is now co-innkeeper with her husband, Dane, of the **Queen Victoria Inn** in Cape May, New Jersey.

THE QUEEN ANNE INN

This shingled Cape Cod inn, built in 1840, was recently refurbished and furnished with appropriate period pieces—all to harmonious effect.

MAGIC

Cape May, the first Jersey-shore resort, has some 600 Victorian-period houses. If *This Old House* is your favorite television show, you'll find this the best old town on the shore. Every nineteenth-century style is here: Greek Revival, Gothic Revival, Italianate, Shingle, Stick, Queen Anne, Neo-this and Neo-that. Many houses—perhaps most—are being renovated (that's a process that's never quite finished). Between 20 and 40 have opened in recent years as guesthouses or bed-and-breakfast inns. A handful of these—including two we tried, the Queen Victoria and the Brass Bed, both only a block from the beach—offer a stylish, Victorian-period *experience.*



THE QUEEN VICTORIA INN

Each bedroom in this 1882 Cape May inn is named for a nineteenth-century character. This, the Prince Albert Room, has quilts with the Ohio Rose pattern.

The Queen Victoria is a blue-green, dark-green, and red 1882 Italianate house with a dozen period-furniture guest rooms. Grouped around the brick fireplace in the front parlor is an array of American Arts and Crafts furniture. The stout, square, dark-oak Stickley chairs, stands, and tables; the oak lamps and clock; and the Roycroft cabinet filled with Van Briggle pottery would all do a SoHo gallery proud.

Each bedroom is distinctly decorated and named for a nineteenth-century character. From the Prince of Wales in the front corner, several windows offer a view of the beach, the sunrise, and the Atlantic surf. A tall four-poster with a star-burst quilt faces a marble-topped sink and a mirrored dresser. It's one of the eight rooms with a private bath—with a claw-foot tub, naturally—and has a small refrigerator for squirreling away cold snacks.

Other rooms are similar, but with brass beds, or mission or Eastlake pieces, all in a context of un-museum-like comfort. (Four of the rooms share a bath.) Without being intrusive about it, the Wellses look out for their guests: Tea is served at 4 P.M.; setups and ice are always available in the reading room, which is stocked with plenty of magazines, games, and current books. There are some parking spaces (parking is a serious summer problem in Cape May) and a stable of free bicycles for getting around.

The long table in the dining room (which opens to a sunny side porch) accommodates a dozen guests. When we were there, the elaborate help-yourself breakfast included steaming-hot spinach soufflé, poached pears, loaves of cherry and banana bread, Joan's homemade granola and other cereals, a miscellany of fresh fruits, juices, and teas, and fine coffee.

Dane and Joan join their guests at breakfast, and seem not to tire of answering questions about their work on the house (they are renovating it themselves), their collections, and how they got into innkeeping. Dane notes that most Cape May Victorian B.&B. innkeepers are corporate dropouts.

Cape May is a *small* town, and most attractions are within easy bicycling or walking distance. The Historic District, the part of Cape May that is a national landmark, is a compact triangle; the downtown is just a few blocks away, with a street of shops, including the Pilot House, a good local tavern, and an outstanding bookstore, Keltie News. The guests, reserved at first, are soon all talking at once, like a family.

Most of Cape May's restaurants—Alexander's Inn, Maureen, the Mad Batter, Watson's Merion Inn, the Washington Inn—are in or quite near the Historic District, although the sprawling Lobster House (its lobsters *are* good), with its on-board-a-schooner lounge, is a drive away at Cape May harbor. It is a real port, with commercial fishing trawlers, a major marina, and charter deep-sea-fishing boats that go out in search of white marlin, tuna, and drum. Fishing from the waterfront piers is also popular.

Then there is *the* attraction that has made this a popular resort since before the Civil War (five presidents have vacationed in Cape May): the Atlantic beach. Cool winds, clean water, miles of beach, and comparatively low-key waterfront development make this one of the more rewarding resorts on the northeast coast.

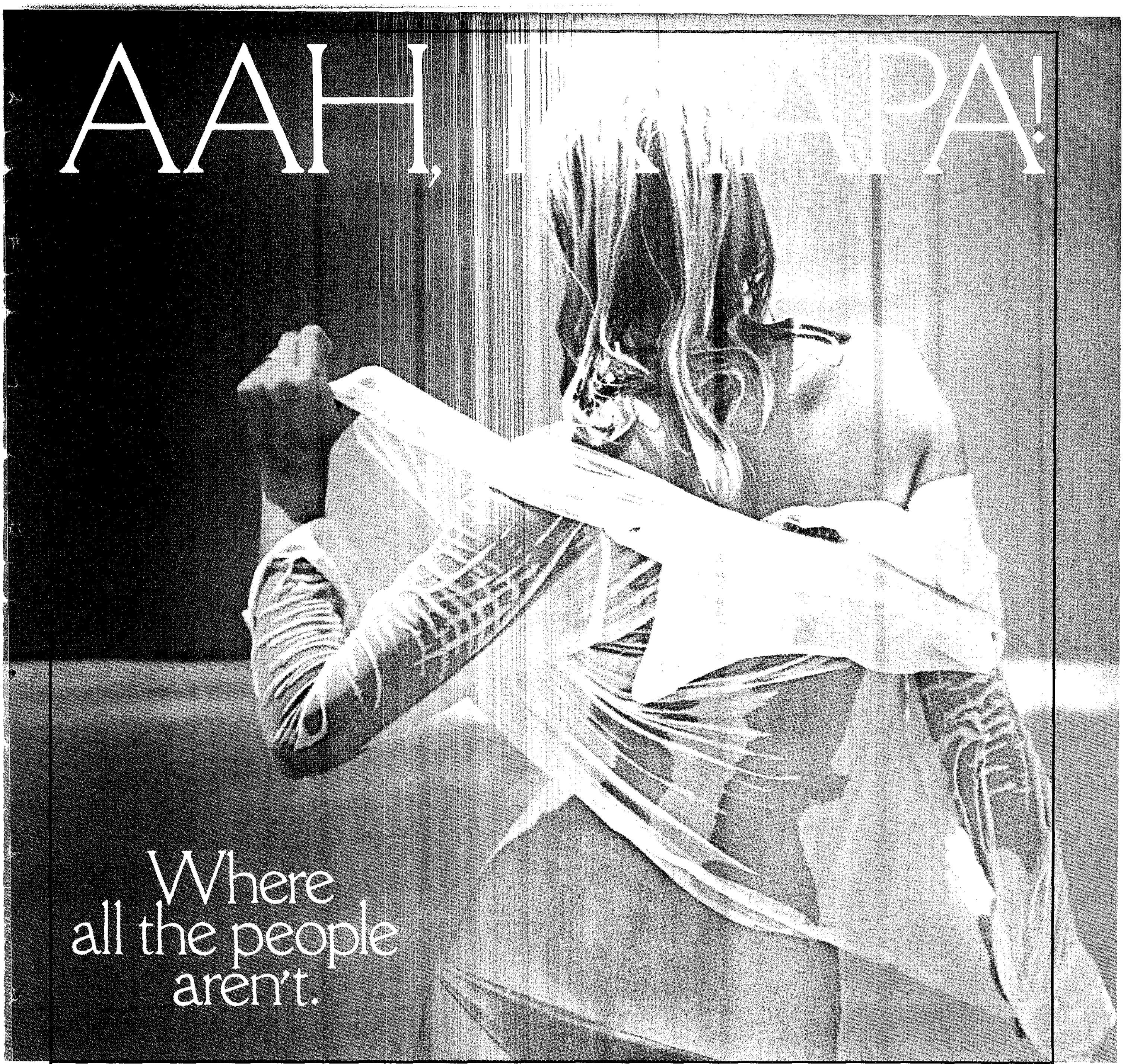
Once, Cape May was dominated by vast seaside hotels; some had thousands of rooms and were the largest in the world in their time. The fire of 1878, among other forces, changed all that. Some of the eight guest rooms at the **Brass Bed,** an ivory, yellow, and brown 1872 Carpenter Gothic guesthouse, are named for these departed hotels.

The Columbia, a front corner room, was renovated with the rest of the house in 1980 by innkeepers John and Donna Dunwoody. But it can't have changed all that much from the time when this house was still occupied by its builders, the Dannenbaums of Philadelphia. The room has period wallpaper, a vertical floral pattern of yellow, rose, and blue; Eastlake chairs and dresser; a turn-of-the-century tubular brass bed; an original gaslight fixture; even nineteenth-century coat hooks and surface door locks. It still catches the morning sun through its four-on-four pane windows, still looks out on a street of sycamores and gaslights. It is one of the two rooms with a private bath.

Each of the other seven rooms is different in colors and furnishings (though each room has a brass bed). They are distributed on the first, second, and third floors; six of the rooms share three baths. Some rooms have the sonic transparency that plagues old summer houses (which have no insulation): murmurous voices and other shoes dropping. Has anyone developed a theory that the Victorian era was one of emotional repression because in Victorian-era houses everyone could hear *everything?*

Beyond their exuberant exteriors, Victorian-era houses like the Brass Bed still exert a steady appeal because they are so comfortable, with their high, airy rooms and their broad porches with rockers. In the Brass Bed's compact parlor or at the breakfast table, the Dunwoodys' easy amiability ensures that guests (a cross section that could range from Columbia graduate students to Virginia police officers) will become friends.

Certainly they can unite over the qual-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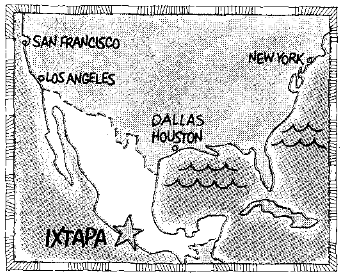

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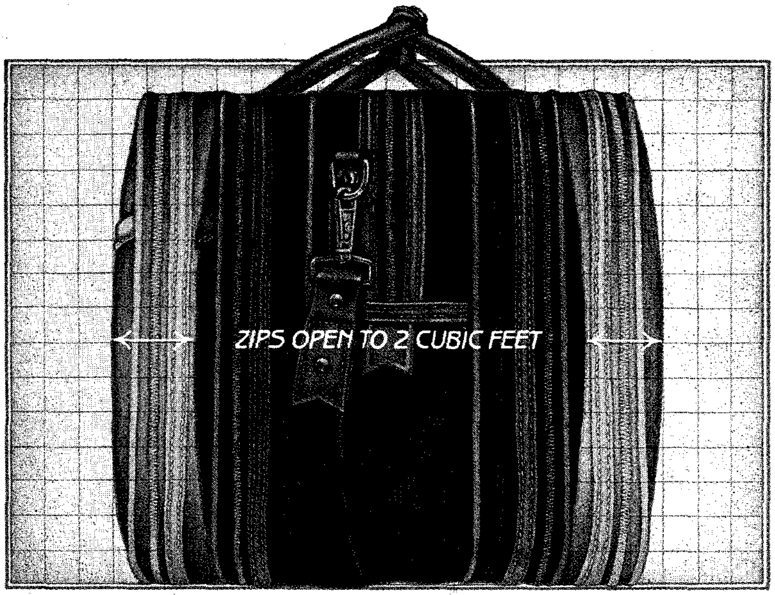

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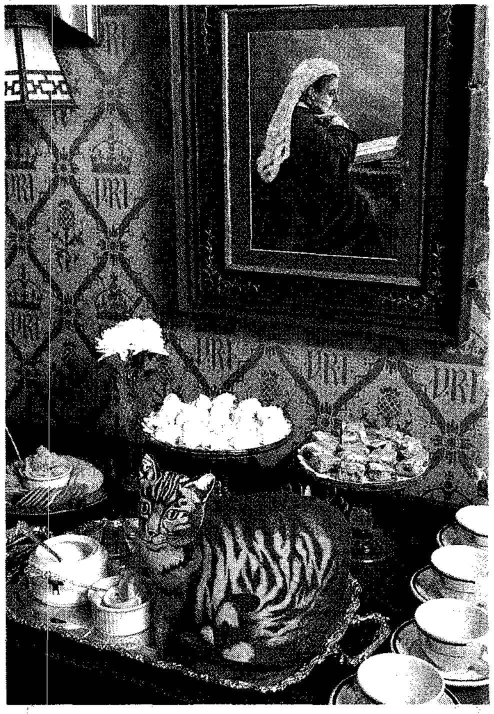
ity of the breakfasts: juices, fruits, apple pancakes and maple syrup, bacon, endless coffee—all you can eat. These Cape May B.&B.'s believe in serious send-off breakfasts. On bright mornings, the coffee conversations drift easily out onto the sunlit porch—which is probably just what the Victorian builders had in mind.

Rates: In high season, May 12 through October 14, Queen Victoria Inn rooms are $58 to $89, double occupancy. Rates in other seasons are lower; the inn is open all year. Add 6 percent tax. Breakfast, tea, use of bicycles, and beach-permit tags are included. M.C., V., personal checks.



THE QUEEN VICTORIA IN

The breakfast is imaginative: spinach soufflé, cherry bread, poached pears.

From "early May" through "early October," Brass Bed rooms are $40 to $72, double occupancy. Rates in other seasons are lower; the inn is open all year. Breakfast is included. Add 6 percent tax. Personal checks.

Directions: The Queen Victoria Inn, 102 Ocean Street, Cape May, New Jersey 08204 (609-884-8702), is about 165 miles—a four-and-a-quarter-hour drive—from New York. Take the Lincoln Tunnel to Route 3, then take the Garden State Parkway South to Cape May. Follow Lafayette or Washington Street to Ocean Street. Turn left and stop at the corner of Columbia Avenue. The inn will be on your right. To reach the Brass Bed, 719 Columbia Avenue, Cape May, New Jersey 08204 (609-884-8075), proceed as above to Cape May. From Lafayette or Washington Street, turn left onto Madison Avenue, then turn right onto Columbia Avenue. The inn will be on your right.

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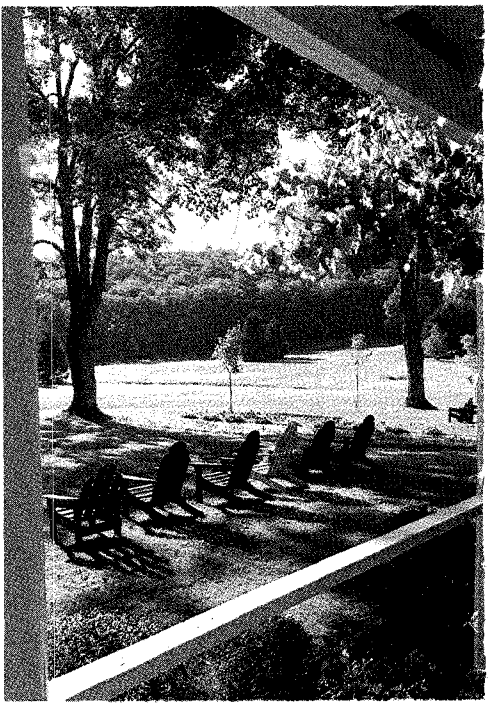
Still, Berkshire pastimes are more varied than one might expect. Consider these:

☐ The Caropreso Auction Gallery, 136 High Street, in Lee (413-243-3424), can be—on Saturday nights, when auctioneer Louis Caropreso handles the microphone—the best show in the area. The merchandise (usually American furniture) is serious, but Caropreso is not; he's a gifted stand-up comic.



CLIFF PARK INN

The golf course at this old-fashioned resort is nicely unpretentious.

☐ On occasional warm-weather Sunday afternoons, the Berkshires Polo Club takes the field at Wheelbarrow Farm, off Seekonk Crossroads, two miles west of Great Barrington. It's free fun. Call 413-528-1416 for details.

☐ The good old way to see the Berkshire countryside is by rail. The Berkshire Scenic Railway Museum train (413-243-2872) makes a three-hour circuit from Lee to Stockbridge to Great Barrington and back, from Memorial Day through October. The G.E. 80-ton diesel electric engine and restored 1920s coaches depart from Sullivan Station Restaurant, just off Route 20, in Lee.

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In these mountains, many new "bed-and-breakfast" inns have opened recently. One we particularly liked, just over the line at Canaan, New York, some ten miles from Tanglewood, was the **Thornberry Inn.**

Once you're past Rufus and Daisy, the big dogs, and Otis, the small dog, and once you've gone through the beamed-and-planked dining room of this 1790 farmhouse, what you'll notice is the quilts.

Painted, dyed, pieced together, they are the work of manager and resident artist Nat Thomas. Some are traditional in pattern and color, if not in technique, but many are very innovative in the choices of hues and patterns. Thomas somehow finds time to create them (they can be bought for $300 to $700), to continue with house restoration, and to help keep the Thornberry in its apple-pie order.

The upstairs guest rooms have Shaker overtones: white walls with flat, dark-painted trim. Quilts, assorted antiques, and harmonious reproduction furniture grace these five rooms. There is a kind of purity—the *old* minimalism—about these rooms: the unadorned beds, the white walls, the white spreads and curtains, the polished floors, and the Shaker row of wall pegs for your hang-ups. The two front rooms are the largest, and one has a fireplace. The smaller rooms in the back have the advantage, though, of overlooking the full-size heated swimming pool and the deeply forested hillside.

Thornberry guests share the two baths on the second floor (there's a third downstairs), both of them new, immaculate, and serviceable. As might be expected, some inn sounds do travel, given all the bare wood, but we didn't find that bothersome.

Co-manager Kent Brown, a musician, prepares the breakfast. We rose on a recent Sunday to a steaming frittata stuffed with green vegetables; cherry muffins; a sweet coffee-cake roll filled with baked apples, raisins, and walnuts; cold juices; and freshly ground coffee. This kind of Sunday-morning spread is going to make the plain-muffin "Continental breakfast" a thing of the past. All of this was arranged on an oak sideboard; guests helped themselves repeatedly, then sat together along the candlelit trestle table.

There is enough public space in and out of this well-shaded white house—it's in the country on a real, unpaved back road—that guests won't be face-to-face at all times. The living room is immense, with plenty of space for the couches, a fireplace, Brown's Steinway, rockers, and a reading alcove whose shelves are stocked with magazines, novels, and books on art and music.

Stonykill Road, out front, is just right for country walks in springtime, either with or without Rufus, Daisy, and Otis. Thomas and Brown will obligingly put up a picnic basket for your Tanglewood on-the-lawn meal. They serve afternoon tea at the pool. They have, in just one season, made this an exemplary bed-and-breakfast.

One area restaurant we liked especially was the Church Street Café, your basic American bistro, in the village of Lenox, twenty miles from the inn. Just across from Crosby's, purveyors of gourmet picnics, the café serves up good American food at modest prices: The eight entrées range from $6.50 to $13.50.

Clayton Hambrick, who spent years cooking for the Kennedys in McLean, Virginia, presides over the kitchen here. Smoked Maine trout with horseradish sauce got us off to a lively start, followed by one of Hambrick's New Orleans-derivative specialties, a boneless chicken breast "breaded" with a butter-mustard-

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CLIFF PARK INN

This homey, comfortable retreat has a porchful of rockers so guests can unwind after the golf game, and its two dining rooms serve bountiful country meals.

and-crushed-pecan mixture. It was presented with wild rice and a side dish of hot ratatouille. We also tried the New Orleans shrimp, sautéed lightly in a combination of scallions, white wine, mushrooms, and Tabasco sauce. Every part of the meal—the warm sunflower-seed rolls (from the all-natural Special T's Bakery in Pittsfield), the shaved-carrot salad, and the desserts, made *in situ* (real strawberry tart and a chocolate pot de crème, which was mousse to the seventh power)—was fresh and full of lively flavors. The Church Street Café attracts many regulars; if Lenox were closer to New York City, we'd be among them. Call (413-637-2745) for reservations; very understandably, this café is very popular.

Rates: Year-round, rooms are $50 to $65 per night, double occupancy. Add 7 percent tax. A full breakfast and tea are included. A.E., M.C., V.

Directions: The Thornberry Inn, Stonykill Road, Canaan, New York 12029 (518-781-4939), is about 135 miles—a four-hour drive—from New York. Take the Taconic State Parkway North to the next-to-last exit, at Chatham. Proceed east on Route 295, and go through Canaan. About nine tenths of a mile past the flashing light, make an acute left turn onto Stonykill Road. The inn is the second house on the left.

THE EASTERN SHORE

MARYLAND

“THERE’S NOTHING TO DO here.” There are two ways to say that: with dismay or with relief. Seekers of relief will savor the little (population: 750) old (1683) town of Oxford, on Maryland's Eastern Shore. The grass doesn't quite grow in the streets, but it does poke up between the worn bricks of the herringbone-pattern sidewalks.

Oxford is so still that on taking an after-supper walk one feels obliged to

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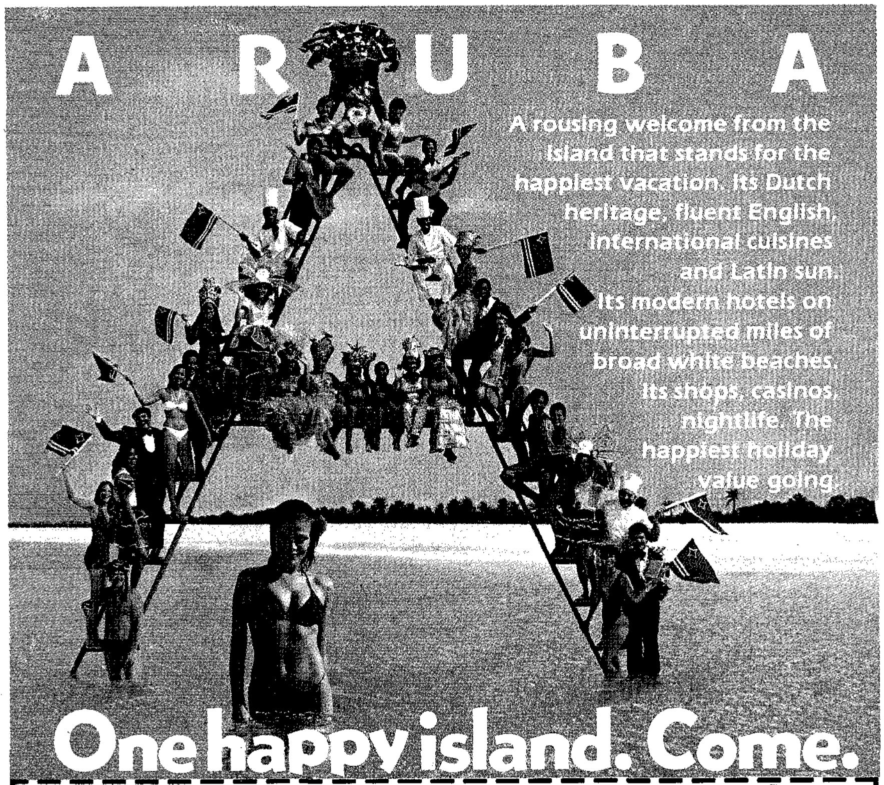
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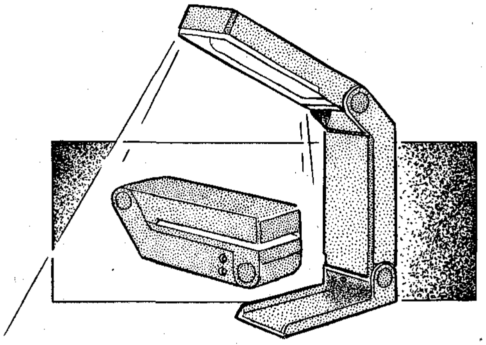

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tiptoe. It's hard to believe that this fragmentary patchwork of white houses and open yards was once an international tobacco port and a rival to the capital, Annapolis, across the bay. It's true. But that was all before the Revolution.

Located at the far end of a scalloped point on the Tred Avon River, a tidewater tributary of the Chesapeake Bay, this is a water town: There are boatyards and marinas for yachtsmen, and the white workboats on the river are oyster tongers. A ferry has been crossing the river here, to Bellevue, for about 150 years.

And there's an excellent inn that specializes in Chesapeake Bay seafood: the **Robert Morris Inn,** standing where Morris Street meets the East Strand and the Oxford-Bellevue ferry slip. The narrow building started as a house in 1710 and became the home of namesake Robert Morris, father of the Robert Morris who signed the Declaration of Independence. It underwent major renovation about 30 years ago. Its current owner-innkeepers, Wendy and Ken Gibson, have been refinishing it since they bought it in 1971.

These days, two dining rooms and a slate-floored tavern occupy the inn's first floor. In the long, formal dining room (gold cloths on the tables, chandeliers on the ceiling), or in the dark, woody taproom, with its Williamsburg fireplace, the Chesapeake Bay blue crab—the renowned "beautiful swimmer"—is king.

We started with oysters Gino: oysters, lump crabmeat, garlic, cayenne, and sherry cooked together. The house-specialty crab soup was a disappointment: Tomato simply overwhelmed the skimpy crabmeat. Stopping at nothing, we chose one of the seafood platters, incorporating crab imperial, baked stuffed shrimp, broiled fresh sea scallops, and broiled fillet of flounder. It was a feast: nothing fried, everything fresh and light. The inn serves breakfast (featuring seafood omelets, of course), lunch, and dinner daily until 9 P.M. No reservations are accepted, so on warm weekends, when the marinas are packed with yachts, or in fowl-hunting season, there could be a wait.

The older sections of the inn's main building were hewed and pegged together by ship's carpenters. The staircase predates 1715. The white-pine plank floors were secured with handmade nails. The fireplaces were built of bricks carried as ballast by sailing ships from England. There are tall four-posters in the upper corner rooms. The other front-facing rooms, though smaller, are comparably done, with varnished wood floors and a mix of antiques and not-quite-antiques. "Country-comfortable," Ken Gibson calls it.

The inn has expanded unobtrusively to a beachfront 1876 "lodge" with ten rooms on three floors, some with screened porches and many with river views; to a lodge apartment that accommodates five guests; to the two-suite River House—once a carriage house—with big windows affording waterfront views; and to some luxe, no-smoking quarters for couples. We stayed in another of the newer facilities, the two-unit River Cottage. It lacked the venerable charm of the inn rooms or of the lodge; still, with its tweedy brown carpet and its sturdy maple furniture, it was handsome and quite private and snug. Best of all, the beds faced a grand view: across a lawn and lane to the Tred Avon. We could draw open the curtains in the morning and watch the boats, the gulls, and the ducks.

It isn't entirely true there's *nothing* to do around Oxford: People ride the ferry back and forth, just to get on the water. The inn has its own modest beach. There's a rebuilt seventeenth-century customhouse to examine. People fish and go crabbing. A place called Oxford Mews rents Schwinns for $7 a day, so you can glide around town smelling the boxwood and the dogwood. There are even some public tennis courts near the entrance to town.

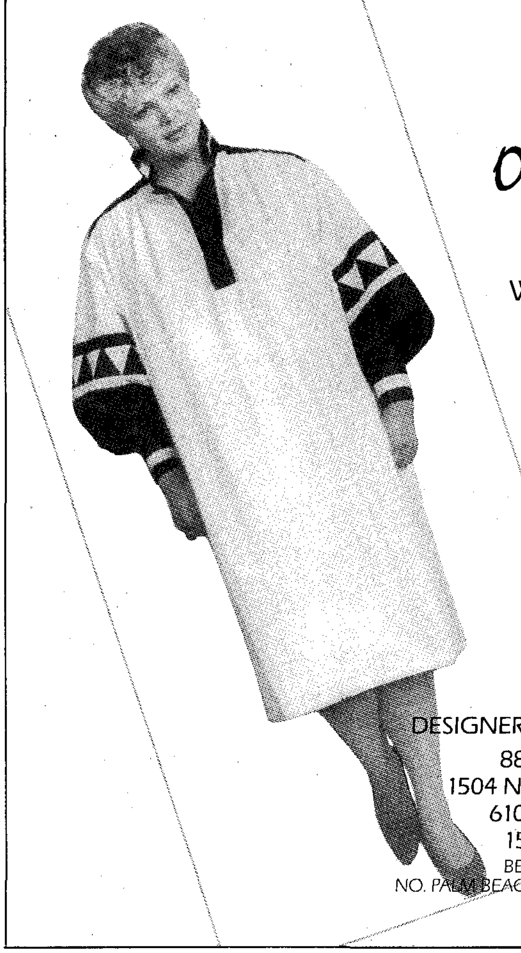
Although Oxford has not turned into what a friend decries as "one vast boutique," it does have a handful of somnolent shops along Morris Street. One, the Tender Herb, sells much-better-than-average area pottery and other craft items, including wonderfully authentic decoys—mallard, snow geese, buffleheads, coots—carved by craftsmen from the Snow Hill and Chincoteague areas. And outside Oxford, some nearby crossroads towns contain the exuberant kind of antiques shops—in defrocked churches or retired garages—that are more like country junk shops than city antiques "galleries."

But the best thing to do is go down near the ducks' favorite anchorage, along the riprap on East Strand. Time your walk for sunset. Head toward the beach, then back toward the inn: The last of the sun will fire the surface of the river and the front windows of the old houses and make perfect deep-purple silhouettes of the ferry pilings (each post topped by a gull), the swimming ducks, and the anchored boats. You'll hear proclamations from the gulls, bleats from the Canada geese, conversational murmurs from the mallard, and sometimes—on the hour—distinct bells from over the water at Bellevue.

It's something to do.

Rates: Year-round, the Robert Morris Inn offers a wide range of rooms, from doubles with shared bath to doubles and twins with private bath, some with porches and fireplaces (non-working), at prices ranging from $31.50 to $115.20 a night, double occupancy. Tax is included. No meals are included. A.E., M.C., V., personal checks.

Directions: The Robert Morris Inn, Box 70, Oxford, Maryland 21654 (301-



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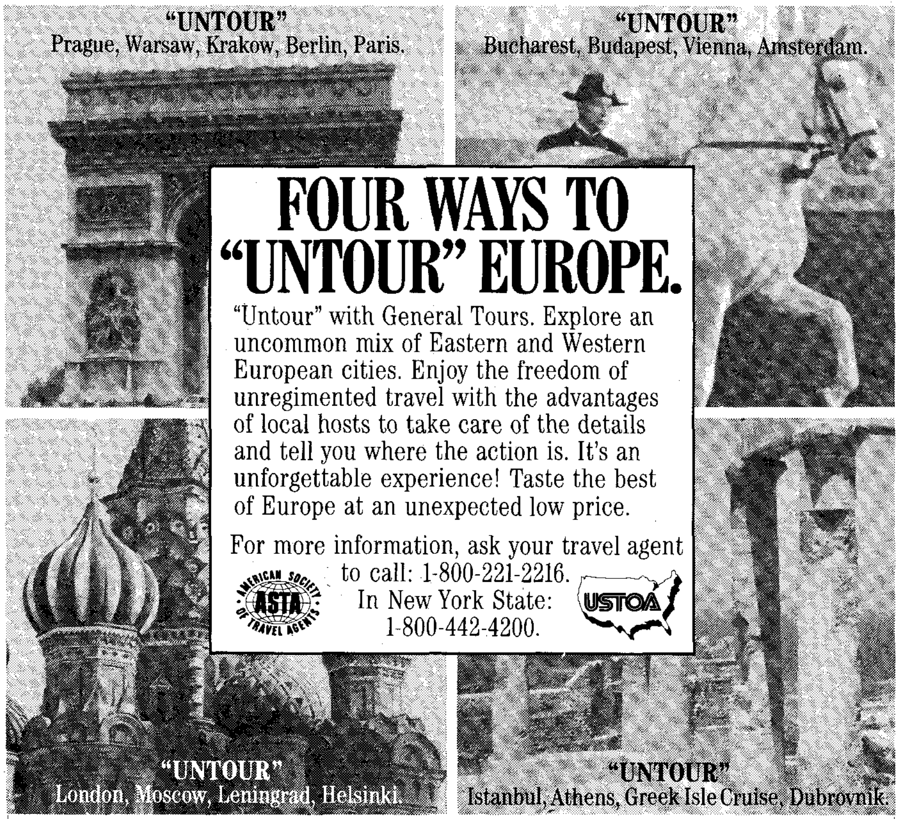
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226-5111), is about 240 miles—a six-hour drive—from New York. Follow I-95, the New Jersey Turnpike, south to the Delaware Memorial Bridge. Cross the bridge, and follow Route 13 South to Route 301. Follow Route 301 past Centerville, Maryland, then turn left onto Route 213. Drive south on Route 213; take Route 50 East to Easton; turn right onto Route 322, and follow it to Route 333; turn right and follow 333 into Oxford to the end of Morris Street. The inn will be on your right.

THE DELAWARE RIVER

PENNSYLVANIA

GOLF IS THE REASON FOR **Cliff Park Inn**'s being, though its rooms are fine for other games (Trivial Pursuit, for instance), and its living rooms, with their turn-of-the-century décor, seem suggestive of Ouija or mah-jongg. The place was built in 1820 as a farmhouse deep in a wooded cove just above the resort town of Milford, Pennsylvania, on the Delaware River. The Buchanan family, which owned it, opened the house to the public as a small summer resort in 1900 and had the golf course built in 1913.

Harry Buchanan, of the fourth generation, now runs Cliff Park. The golf course hasn't changed much over the generations: It's still a basic nine-hole, rather *non*-designer course. And like non-designer jeans, it has its down-home, workmanlike charms. It's the real thing; the hill terrain is the sort of glacial-moraine topography that flatland courses seek to synthesize and imitate. It has kept some sense of the past; the scale and layout are reminiscent of golf's early days, when the game was a matter of whacking a gutta-percha ball around a lumpy meadow with clubs called brassies and niblicks. It's nicely unpretentious; while some media-courting resort courses are so cosmetically landscaped that one feels obligated to dress for a pro-celebrity tournament, Cliff Park is simply arranged for playing golf, not for photo opportunities.

None of this implies that the course is a pushover. It is lightly trapped but heavily treed. The blind, uphill, dogleg par-five seventh hole, for one, offers plenty of challenge.

Long ago, the course was laid out around the inn so non-players could observe the play from the comforts of the porch. That's an idea with continuing appeal: Under the aged, stately maples, the porch extends from the pro shop all across the front of the white frame house to the patio outside the bar. Boxes of geraniums stand between the row of high-backed porch rockers and the lawn that spreads out to join the fairways. Mornings, the porch and patio are perfect for eye-opening coffee. In the afternoon, the

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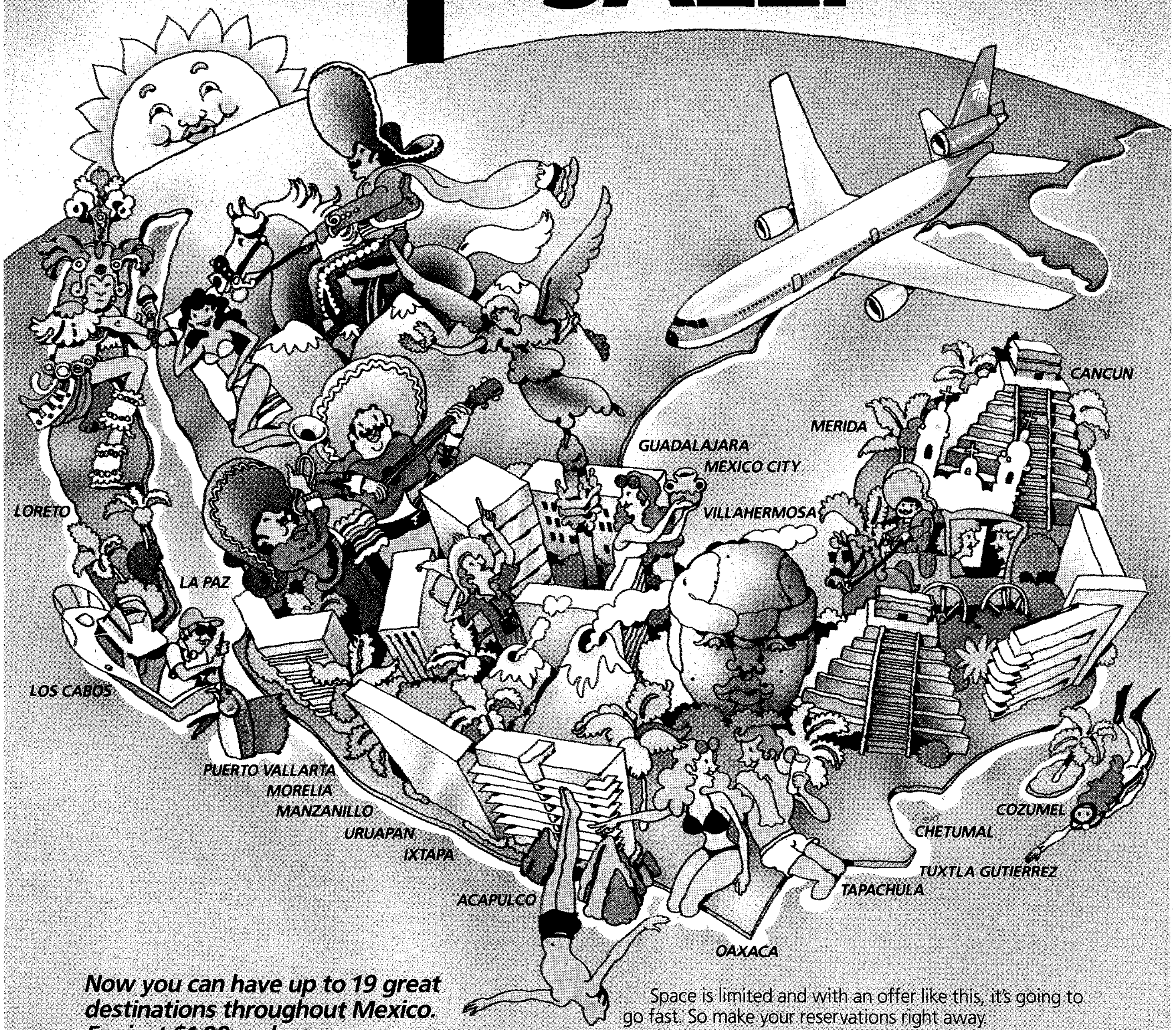
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shaded lawn and porch are great for unwinding after a final hot round.

The Colonial dining room, part of the original 1820 house, is the more formal of the two dining rooms at the inn: It has a stout fireplace, six tables set with lace and glass and flowers, and Queen Anne chairs. The other room, newer, brighter, and more casual, is conspicuously red of chair and Buchanan of plaid—even unto the drapes.

In either room, the food is bountiful: breakfasts of granola and yogurt, or eggs and breakfast meats and grits, or ham-and-Cheddar-stuffed croissants, plus strong coffee. Dinners feature appetizers of baked clams, warm fresh breads (the zucchini-raisin bread is a standout) followed by specials of duck, pork, salmon, chicken, or steak (the pork tenderloin with red-wine sauce was typically generous)—all of it good country fare, served in rather daunting quantity. One waitress sighed, "Everyone always comes in and says they ate so much for dinner they can't eat much breakfast."

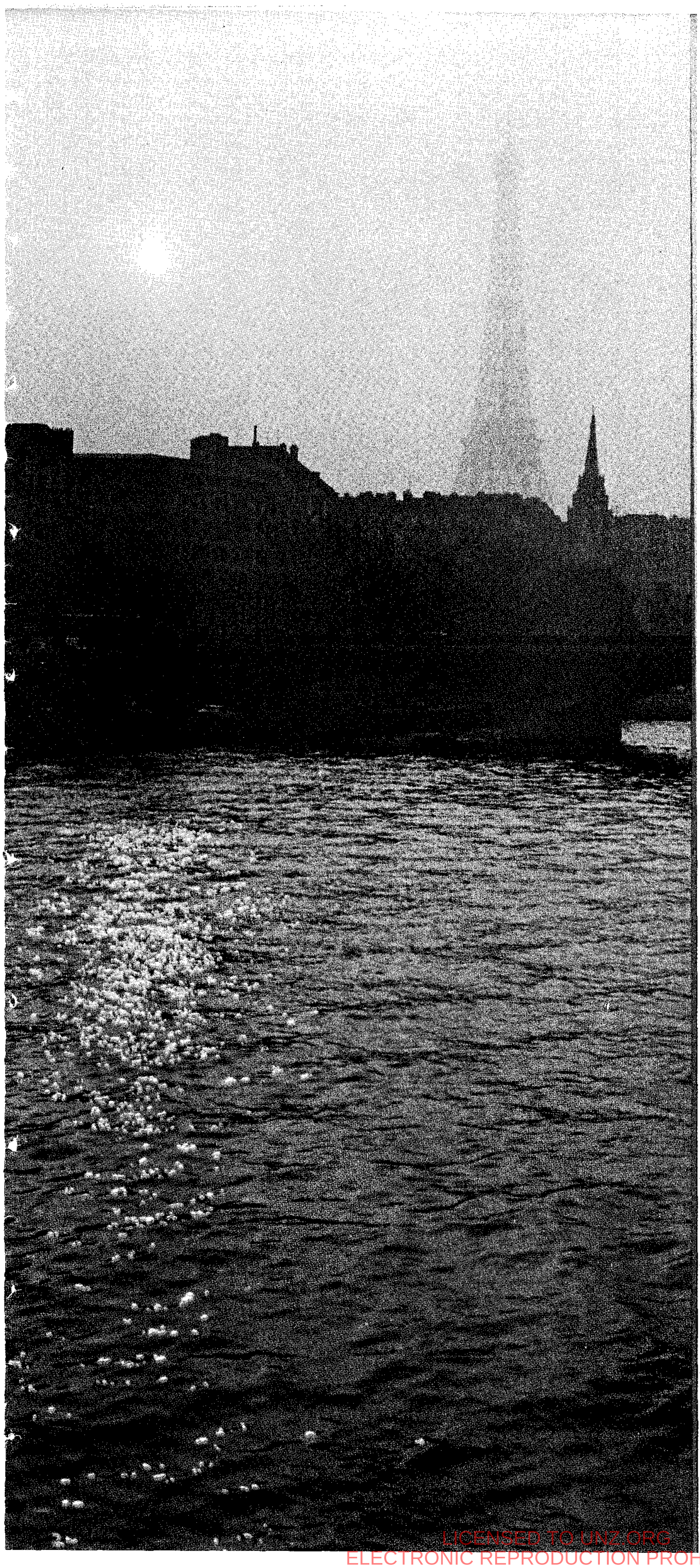
The several homey dayrooms, with their fireplaces, an upright piano, and endless sofas, look essentially unaltered since the advent of rural electrification: They're dim, cool rooms for rainy-day sprawling and reading, or games, or resting between sunny rounds.

Upstairs, ten spacious guest rooms are arranged on two floors. (The inn also has two separate cottages beside the garden—one with three rooms, one with four—for friendly families and small groups.) All rooms have air-conditioning and private bath but little else in common, except comfort and views of the forest-bordered fairways. The furnishings are eclectic—some antiques range from Victorian-era to Depression.

Cliff Park is quiet, but when full of friends, not utterly soundproof: Some early evenings, you may hear the sounds of spirited bouts of post-golf Trivial Pursuit.

Rates: Between late May and mid-October (the inn is closed in other seasons), rooms on the bed-and-breakfast plan are $75 a night, double occupancy, Sunday through Thursday and $85 a night on Fridays and Saturdays. Add 6 percent tax and $3.75 a night per person for gratuities. There is also an American (three meals a day) plan. A.E., M.C., V., personal checks.

Directions: Cliff Park Inn, Milford, Pennsylvania 18337 (717-296-6491), is about 80 miles—a two-and-a-quarter-hour drive—from New York. Take I-95 on the Jersey side of the George Washington Bridge; I-95 soon becomes I-80 West; near Dover, turn onto Route 15 North, then take Route 206 North into Milford. In Milford, go two blocks past the traffic light, and at Luhrs Hardware, turn left onto Mill Street. In about two miles, you'll see the inn sign on the left; follow the drive a mile to the inn. ■



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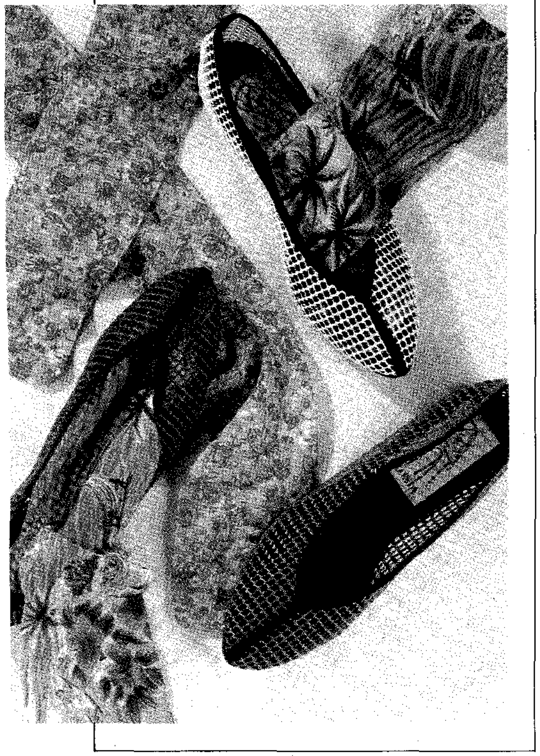
By Corky Pollan

In Like Print

Tights, the one remaining bastion of simplicity (marred at times, it's true, by a stripe, a chevron, or a bit of lace), have at last succumbed to this season's obsession with outrageous prints. Now even your legs can look like a Hawaiian shirt or a country garden ($10; knee-highs $9). With blossoms embellishing everything—shirts, slacks, dresses, bags, belts, shoes, even jewelry—by summer we'll be strolling around looking like Victorian drawing rooms in motion. For sanity's sake, then, consider Lonia's breezy, sensibly austere perforated-rubber flats in these brights, plus black or white ($29).

TIGHTS AND FLATS/*Lonia/55 West 55th Street/757-2655*



The Wrap of Luxury

Chip Garnett is an actor, a singer, and a dancer, so it's not surprising that he has a certain flair. But Garnett is also six feet two inches tall, so it's not surprising that he was frustrated when he tried to find bathrobes long enough for his stretched-out frame yet not short on pizzazz. In desperation, Garnett designed his own. He made his roomy robes of thirsty cotton-terry velour, and he made them floor-length. Best of all, he made them two-faced—the front a handsome classic, the back a canvas for amusing graphics. In addition to being enveloped in a piano, you can be swathed in a jungle or an enormous peach, or have sports cars racing across your back. In sizes small (fits women too) or large (for those as tall as Garnett), they're $170.

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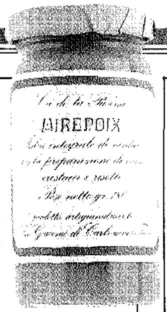
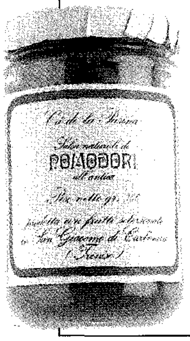
Photographs: left, S. Baker Vail; right, Daniel Kron (model: Roy Liebenthal of Click; stylist: Rory Gevis: photographed at Morgans).



A Jar, Jar Better Thing

For spring dining: no peeling, no chopping, no cooking. All you have to do is open one of these five little jars from Cá de la Pasina. There's thick, luscious salsa di pomodori, made of peeled tomatoes, olive oil, and shallots ($5.50 for a 10.6-ounce jar; lower left). Succulent scalogno—shallots in aged wine vinegar, with sea salt—is perfect on broiled steak ($4.65 for a 10.6-ounce jar). Or try sweet-and-sour salsa ai mirtilli—tiny blueberries marinated in cane sugar, lemon juice, aged wine vinegar, candied citron, and mustard ($5 for a 7.8-ounce jar; upper left). To give more bite to lamb curry, add salsa alla menta piperita, a tingling peppermint sauce ($4.60 for a 7.9-ounce jar). And savory salsa mirepoix—puréed carrots, shallots, celery, onions, and olive oil—will enliven steamed zucchini ($4.60 for a 6.35-ounce jar; top right).

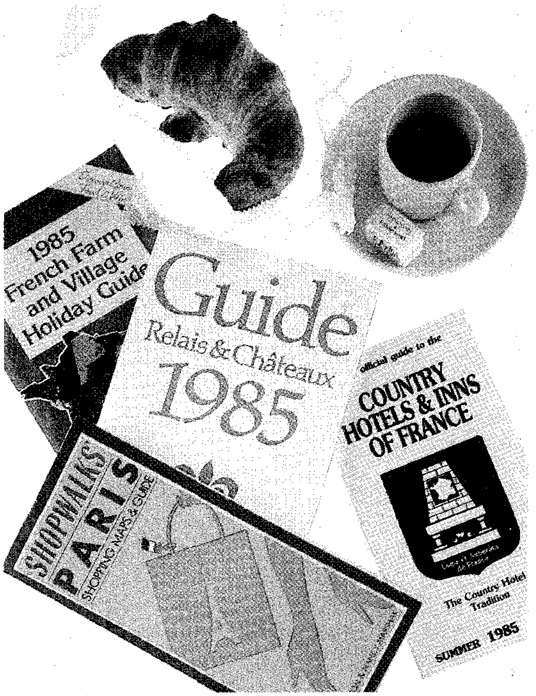


—Colette Rossant

DEAN & DELUCA/*121 Prince Street/431-1691*

Try, the Beloved Country

No matter how you fared in the latest income-tax tally, if you want to get to France this summer, and you want to spend time in the French countryside, you'll need one of these guidebooks. Uncle Sam took a huge chunk? The *1985 French Farm and Village Holiday Guide* ($12.95) can help you find a *gîte* (a rustic farmhouse or simple cottage) to rent for a week or longer; many cost as little as $75 a week (even during July and August). You'll find photographs and descriptions of each house, plus information on nearby activities. Each *gîte* is rated for comfort by the Fédération Nationale des Gîtes, which sets stringent guidelines for appointments and cleanliness. There's even a sample booking letter. A bit less strapped? *Country Hotels & Inns of France* ($7.95) lists more than 4,000 pleasantly priced family-run inns at which you're assured a warm welcome and the opportunity to sample regional cooking. Feeling flush from a generous tax refund? *Relais & Châteaux* ($10) can guide you to the most elegant lodgings in France and 30 other countries, with enticing photographs of each château. But no matter what your finances, no visit to France is complete without a Parisian shopping detour. So tuck a copy of *Shopwalks Paris* ($3.95) into your suitcase. This slender guide will lead you to the best of Paris, from *haute couture* to discount designer outlets.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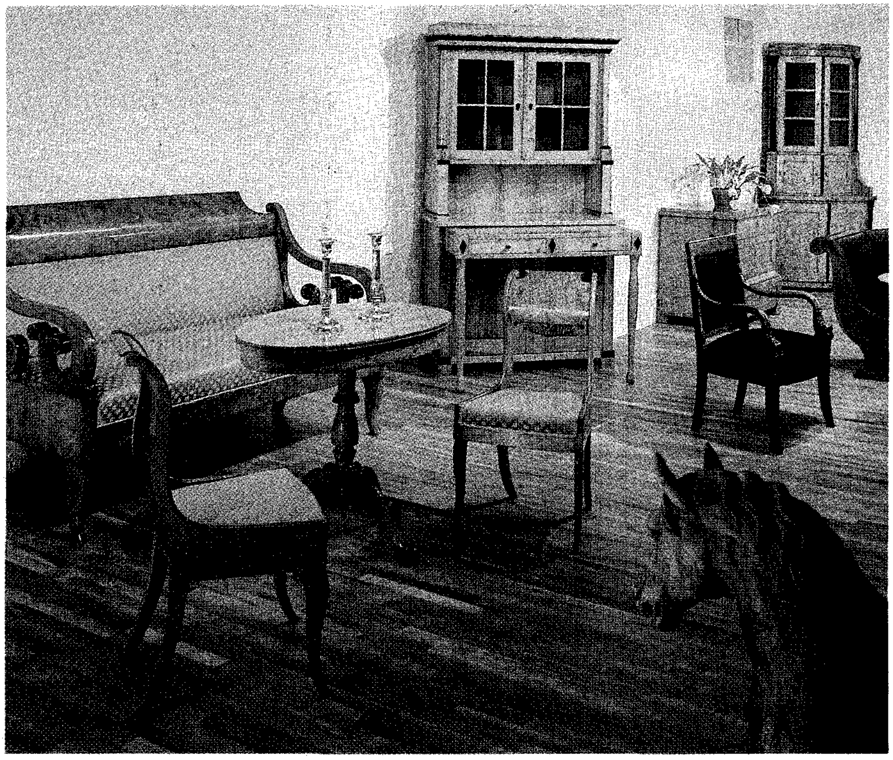


Going for the Old

Paul Sigenlaub and Todd Merer have a proven gift for divining popular taste. In the sixties, they hit a nerve with the Different Drummer, *the* source for bell-bottom jeans. Later—in fact, at just the right time—they were in the right place with American country furniture, and, later still, with nineteenth-century Scandinavian design at Evergreen Antiques. Now they're launching Greene & Company, purveyor of Biedermeier and Russian Empire furniture. This nineteenth-century parlor stuff has been popular with decorators for several seasons, but these master merchandisers now feel it's ripe for everyone. And seeing it in this clean but not too slick setting convinces us they're right—particularly about the Biedermeier. These light-wood pieces with ebonized detailing have never looked friendlier ($1,000 to $25,000). **—Marilyn Bethany**

GREENE & COMPANY/*431 East 73rd Street/628-8939*

Photographs: top left and right, S. Baker Vail; bottom, Peter Mauss/ESTO.

Movies/David Denby

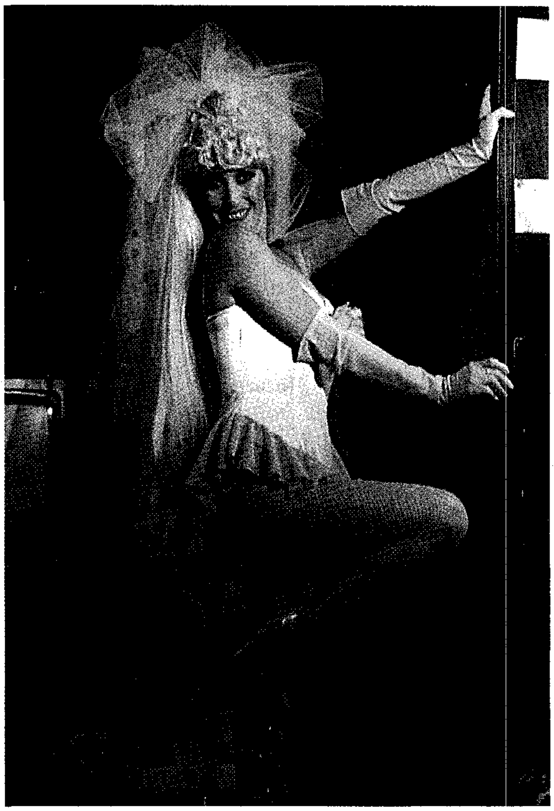
SUCCÈS DE SCANDALE

"...*What Have I Done to Deserve This?* is a tonic movie. Every frame of it breathes freedom and pleasure in freedom..."

AT THE BEGINNING OF THE STARTLING Spanish comedy **What Have I Done to Deserve This?**, Gloria (Carmen Maura), a lower-middle-class Madrid housewife, enters the martial-arts parlor where she works as a part-time maid. Shouting and holding sticks aloft, the men advance and retreat and bang each other on the head. In the shower room, one of the men, proudly naked, beckons to Gloria, and after hesitating a second she jumps up on him, grappling with her kendo warrior under the steaming rays. Alas, as we can plainly see, nothing much is going to happen with this lover. Wet, frazzled, and thoroughly disgusted, Gloria picks up one of the clubs and swats the air with it.

Almost the entire comedy is contained in this tiny vignette—male vanity and male incompetence, Gloria's victimization by both, and the release of female revenge. Gloria's unstrung lover, a police detective, will return several times in the course of the movie, and so will the stick, in the form of a ham bone, which Gloria will eventually bring crashing down on the thick skull of her husband. *What Have I Done to Deserve This?* is full of gags and jokes, but what at first looks random turns out to be part of a tightly organized plan. The young writer-director, Pedro Almodovar, brings a sense of classical form to rude, cabaret-style satire. A product of the post-Franco age, Almodovar has worked as a novelist, rock singer, and director; as far as I can make out from his bizarre-sounding credits, he's a nonstop parodist who combines social outrage with a love of the vulgar and *outré*. In this picture, he mixes Fassbinder's sympathy for the insulted and the injured with Buñuel's dark jokes about the scandalous indecency of most human behavior. But he's nowhere near as pure, or as consciously aesthetic, as either of those two; Almodovar is primarily an entertainer, and the picture has a casual, cruddy feel to it—an overlay of fun and dirty talk, a prankster's scatological glee.

Having left the countryside for one of Madrid's ghastly new housing projects, Gloria and her family now live in the kind of apartment—familiar to thousands of New Yorkers—in which the beds scrape the walls on both sides; outside, scrambling on a pathetic cement terrace, kids try valiantly to play soccer without kicking the ball onto the freeway. Cramped and pinched in their cracker-box prison, Gloria's family is falling apart. Gloria, who can't get decently laid, pops NoDoz all day long to keep from falling into a sinkful of dirty dishes. Her loutish husband is an illiterate taxi driver who somehow once forged, and published, Hitler's letters to a mistress. The elder son, fourteen, is an itchy drug dealer; the younger one, twelve, has the disconcerting habit of dropping in on a friend to study and then seducing the friend's father—Gloria finally gives the boy away to an amorous dentist who promises to feed him well. Gloria's gently batty mother-in-law, who also lives in the apartment, hoards her antacids in a locked cabinet and talks endlessly of returning to the countryside—a dream the drug-dealer son plans to finance with his earnings. A friendly neighbor, a prostitute (Veronica Forque), drops by to borrow a whip and settles for a tree branch, which grandma keeps in the closet.



The tart next door: *Veronica Forque.*

Gloria, who struggles and suffers, is a three-dimensional character. Almodovar treats the others brusquely and satirically, but they're not quite caricatures—they're too quirky for that. And for all his jokes, Almodovar never gives up on his groundwork of painful observation of the lower middle class; the movie is the bastard son of such classic fables of urban disintegration and dismay as *The Bicycle Thief, Los Olvidados,* and *Pixote.* And Almodovar adds something new—a specifically feminist anger. In *What Have I Done to Deserve This?,* the men are peacocks with wilted feathers, the women bored and sexually unsatisfied. A beautiful woman with fine dark eyes and a strong mouth, Gloria has turned haggard from overwork and neglect, and a great many of Almodovar's jokes derive from simple partisanship with her. Poor Gloria wears her knees raw and never gets a decent payoff. Unlike most "feminist" men, Almodovar doesn't appear to have arrived at his position out of duty but to have felt it directly—through empathy.

A primitive film artist, Almodovar poses his actors in the dead apartment settings under harsh lights. The movie looks awful—even cheap porno pix are better lit than this. I can't say whether the schlock aesthetic is intentional or merely the result of carelessness and indifference. But intentional or not, the style works very well for this kind of material. In movies, a director doesn't have to heighten something for it to have an effect; just stating it can be potent enough. As the scandals and catastrophes of Gloria's life mount up, no one even reacts. Perhaps Almodovar doesn't know how to stage things naturalistically—again, it's impossible to say. But his deadpan reporting of the outrageous has its own coolly funny effect—it makes the outrageous routine.

There is the next-door neighbor, for instance, who treats her daughter badly and suffers a peculiar revenge. The

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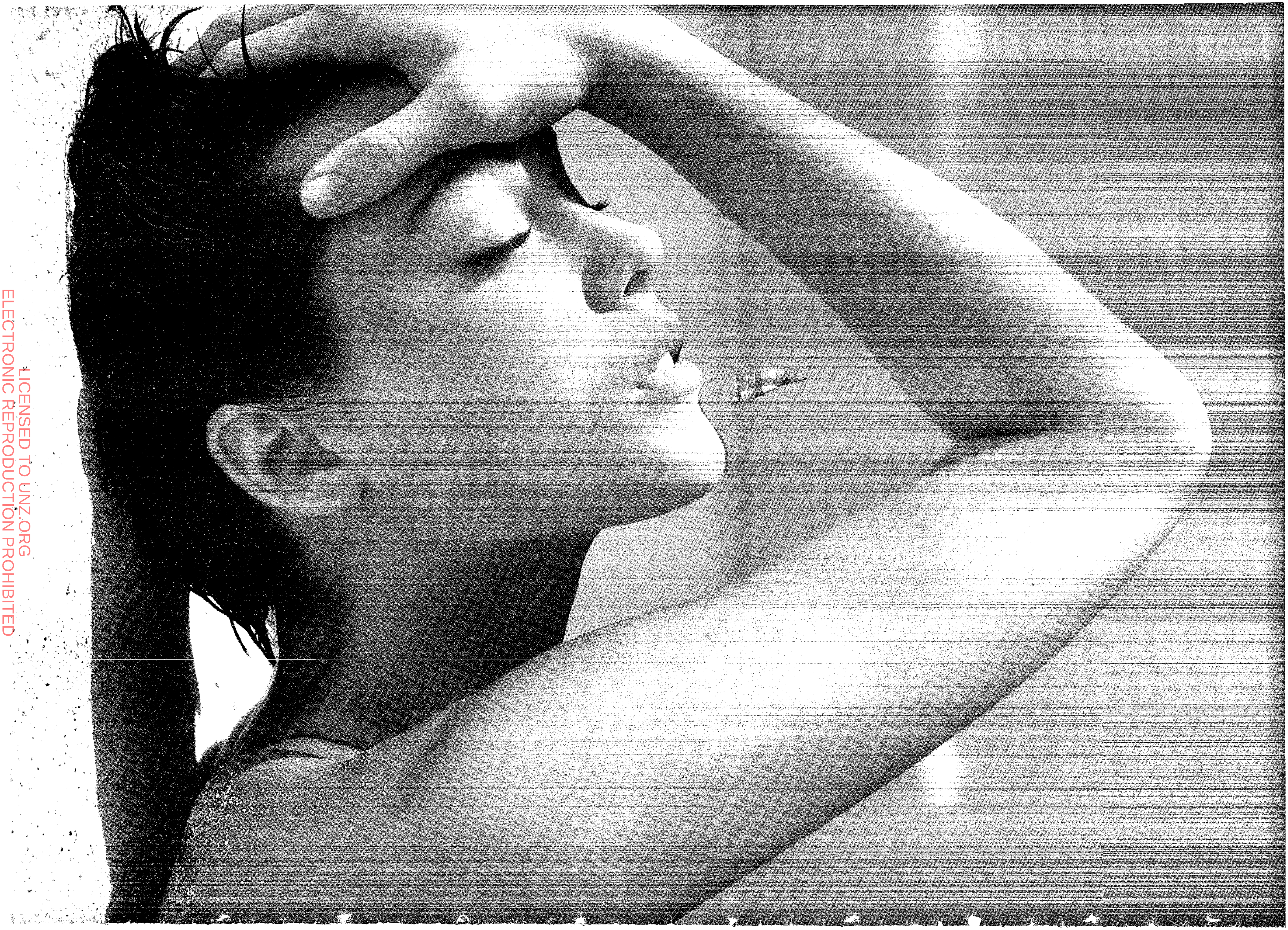

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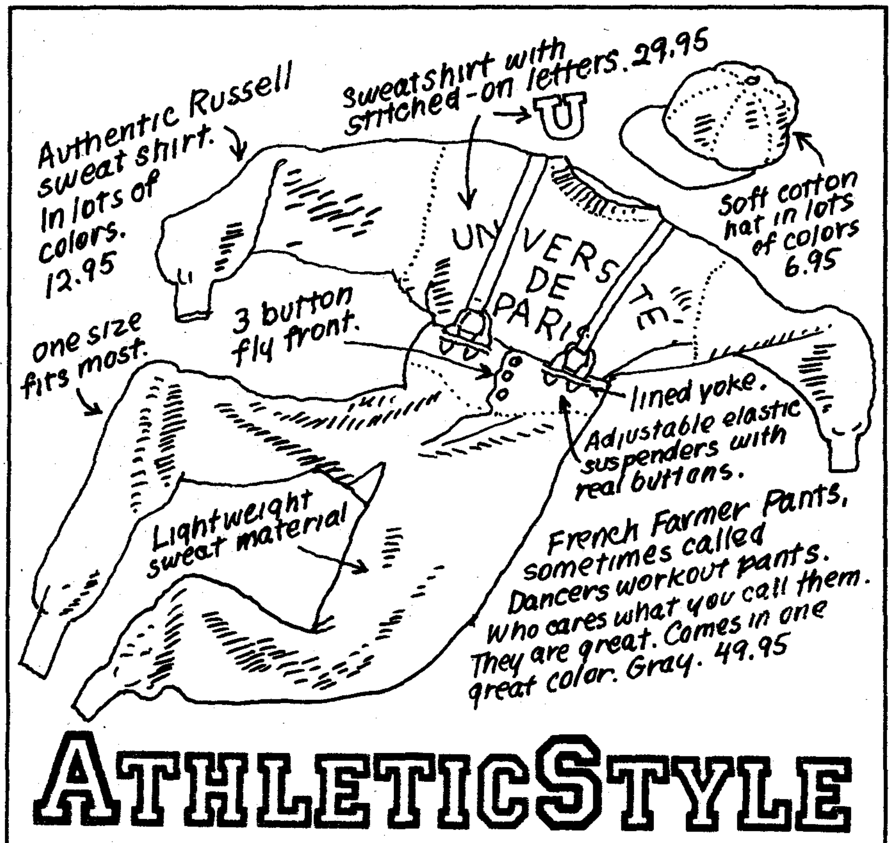
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daughter, it turns out, has kinetic powers—like a kid in an American devil-baby movie—and when her shrewish mom shouts at her, the little girl opens her huge eyes and sends a vase crashing to the floor. No fuss is made over the event—it just happens. And no fuss is made over a pair of married writers who impinge on Gloria's life in various odd ways and who speak to each other entirely in obscene insults. Almodovar's cool suggests that you need to have kinetic powers to survive in a world of creeps and scoundrels, all of whom know how to do better for themselves than Gloria does. *What Have I Done to Deserve This?* is bitterly funny, but it never feels nihilistic or merely cruel (it's not really a black comedy). Gloria is the living, suffering victim of the joke that is modern Spain.

Though I think the flat, uninflected style works well for this material, I admit that the movie suffers from visual monotony and ugliness, and that Almodovar cannot yet compare to an artist like Buñuel, who brushes aside realism and finds savagely lyrical forms for his jokes and anger. Almodovar is perhaps too much a grungy cabaret sensibility to be a great movie director; whatever else he feels, a director must love beauty of some kind, and it cannot be said that Almodovar loves beauty. But if he's not great, he's surpassingly funny and brave, and he has made a tonic movie. Every frame of it breathes freedom and pleasure in freedom. Looking at it, you know that Franco is dead, really dead at last.

MICHEL (BERNARD BRIEUX), THE EIGHTEEN-year-old hero of **Petit Con**, is an insufferably self-absorbed prig who keeps a diary full of banal deep thoughts. Alienated from his loving, overbearing father (Guy Marchand), Michel fancies himself an artist or revolutionary, and he idealizes the outcasts of Paris—the people who are everything that his rich, hard-driving dad is not. This rather sour comedy, written and directed by Gerard Lauzier, is an elaborate exercise in ironic disillusionment: Every single one of Michel's dreams turns out to be false. The elderly drunk he helps home comes on to him; the beautiful working-class girl he adores remains indifferent and finally runs off with her sleazy ex-con boyfriend. And on and on. The picture is amusing but thin. Lauzier pursues his one idea relentlessly but without really knowing how to bring it to life, and Bernard Brieux, who wears a flap of dark hair over his forehead, isn't appealing enough to make us like Michel in spite of his idiocies. For the picture to have worked better, we would need to feel that Michel's generosity and bravery excuse everything. *Petit Con* is a failure, but it's also intelligent in a rather owlish, all-too-mature way, and I cried at the end when the boy finally sees the truth. ▬

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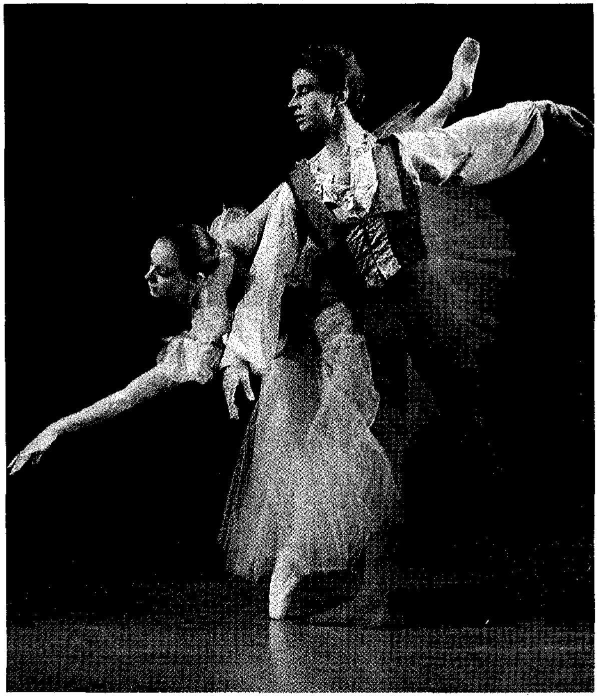
ISN'T IT ROMANTIC

"...New directions for Paul Taylor and Eliot Feld—Taylor in a step toward specific intimacy, Feld looking to the unknown..."



Feld sequel: *Murphy and Cronin in* Intermezzo, No. 2.

THE **Paul Taylor Dance Company** IS celebrating its thirtieth anniversary at the City Center with a beautiful new dance called *Roses*. In its opening tableau, Taylor poses five couples on a pale floor cloth, like statues in a gallery; their attitudes lie ambiguously between the embraces of social dance and those of love. Once they begin to move, their dancing matches the music, Wagner's *Siegfried Idyll*—quiet, immensely tender, seeming to surge from deep wellsprings. Yet these lovers do nothing emotive; movement alone is responsible for creating an atmosphere charged with feeling, as in Balanchine's *Liebeslieder Walzer*, with which *Roses* has a haunting congruity. The costumes, by William Ivey Long, might be a contemporary gloss on the *Liebeslieder* designs, only reversed. Here the men get the shimmering dun-colored material—in the form of exquisitely cut trousers and singlet tops—while the women are assigned the light-absorbing matte black, in singlet bodices and wide skirts that brush the floor.

Love is rendered as a universal, not a particular, experience in most of *Roses*, an attitude familiar from Taylor's earlier ruminations on the subject. Although three of the couples—Susan McGuire and Elie Chaib, Linda Kent and Christopher Gillis, Mary Cochran and Douglas Wright—are more prominent than the other two, the passages that set one or the other of them off are continually dissolving into communal shapes: a wide, running circle with the dancers reaching ahead and behind for one another's hands; a horizontal line extending the width of the stage, with the figures sinking to the floor, turning, rising again to suggest an infinite continuum of space and time.

Some of the things that happen are close to the literal gestures of love. Partners take the measure of each other's bodies with their hands; in a position of mutual repose, the men lie back, propped on their arms, their ladies reclining indolently in their laps. Although this material keeps the resonance of its origins, it never looks *merely* literal, partly because of the elegant dispassion with which it is executed, partly because Taylor will bring the same motif back again and again, each time exhibiting it in a slightly different way, so that it seems as much a basic choregraphic building block as a classical ballet step. Athletic moves—cartwheels and vaultings—juxtaposed with the romantic ones also help to keep sentiment at bay.

Taylor's most audacious display of craft is reserved for the end of the dance, where he violates all rules of composition by introducing his grand pas de deux as a kind of afterthought, and pulls it off. Just as the *Idyll* finishes, and you're expecting a slow curtain, a second piece of music takes up—Adagio for Clarinet and Strings, attributed to Wagner—and another pair, David Parsons and Cathy McCann, enter to dance a long duet as the others lie, gently coupled, facing away from them. McCann's and Parsons's costumes are identical to the others', only in white; their dance is grave and serene, punctuated by moments of throbbing stillness. This is the private face of love. Until recently, Taylor has doggedly avoided this sort of specific intimacy in his dances, and here the white couple is finally absorbed into the community of lovers. But a first step has been taken, and it is intriguing to wonder what Taylor may make of the subject in his next 30 years.

ELIOT FELD HAS BEEN THINKING ABOUT romance, too. In the second week of the **Feld Ballet**'s six-week run at the Joyce, he unveiled his *Intermezzo No. 2,* a sequel to the 1969 *Intermezzo,* which set the seal on his reputation as a young, gifted choreographer. Feld has since paid a stiff price for his early success. The critics have persisted in measuring his subsequent works against *Intermezzo* and have frequently found them wanting.

The first *Intermezzo,* set to Brahms piano music, was—and indeed remains—a lovely thing: a vision of three couples in an enchanted ballroom, its mood intimate, its sighing sweetness offset by gentle humor and earthy folk motifs, its dancing wonderfully inventive and as natural as breathing. Perhaps Feld, exasperated with the critics' harping on the ballet, finally decided to return it to them with a vengeance: Okay, if *Intermezzo*'s what you like, it's *Intermezzo* you'll get. It was a dangerous thing to do. In literature, Brendan Gill reminds us, there are only two sequels that surpass their originals *(Huckleberry Finn* and the New Testament); in dancing, the idea is almost unthinkable. Yet, while one can't say that *Intermezzo No. 2* everywhere equals the unforced beauty of its predecessor, it has many charms of its own.

No. 2, which is also set to Brahms piano music, played by Peter Longiaru, begins, daringly, where *No. 1* left off—with the three couples sitting in the dusk in tender, meditative poses. As in *No. 1,* we see them dancing in a group and then in individual duets, and once again we can almost put a name to the type each pair represents—in temperament and in dance dynamics. There is the breath-of-spring couple, symbolizing young love, perhaps—a feather-light girl with her eager partner forever sweeping her off her feet (Megan Murphy with Timothy

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Cronin). Then there's the pair whose ardor is more mature and fulfilled (Cheryl Jones and David Lukcso) and the two (Judith Denman and Thomas Lemanski) whose sense of personal drama tips over into amusing melodrama. The same dancers appeared as the same "characters" in the previous week's performance of *No. 1,* as if they were delving backward, in accordance with the Stanislavski method, into the earlier life of the figures they played.

The choreography is the work of a dance-maker understandably more sophisticated than the Feld of 1969. The inventions, particularly in the lifts, are ingenious, but there is a certain spontaneity that has vanished, probably forever, and a tendency, characteristic of the later Feld, to drive his points home by repetition, as if he suspected us of not paying proper attention when he first showed us something. One exquisite lift, for example—in which the man arches backward while his beloved lies on his breastbone, her body laid out horizontally in the air and her feet delicately criss-crossing—occurs rather too often. No matter. There are whole passages in which Feld explores a single small idea and perpetually renews it, as in the duet where Lukcso holds Jones to him almost continually, by an arm wrapped around her waist, and she leans from his embrace like the petals of a dying flower, without one's sensing any constriction in the shapes their bodies can make in relation to each other, or in the patterns they can take in space.

The final section, for the ensemble, is not very interesting, which is a pity, because it carries an important message. Midway through the ballet, Murphy and Cronin have a windswept duet that is interrupted twice by a brief, still moment in which Murphy sits and Cronin stands behind her, both of them staring straight out, faces naked and intense, past the watchers in the dark to something entirely unknown. It is a disturbing image, quite the opposite of the peaceful, sensually content picture with which the ballet begins. One reads a choreographer's images as autobiography at one's peril, but the temptation to do so here is very great.

The less said the better about Feld's other new works. *The Grand Canon,* to Steve Reich's *Eight Lines,* is much the same thing as Jerome Robbins turned out last season to the same music—imitative postmodernism without the courage of its convictions. Feld's version employs eight dancers and the same number of slant boards. *Against the Sky,* to selections from Bartók, gives us a primal mating (Gloria Brisbin and Michael Schumacher as a generic Eve and Adam) with a small ensemble turning into attendant trees. The whole thing is danced in silhouette—a fatal error. ■

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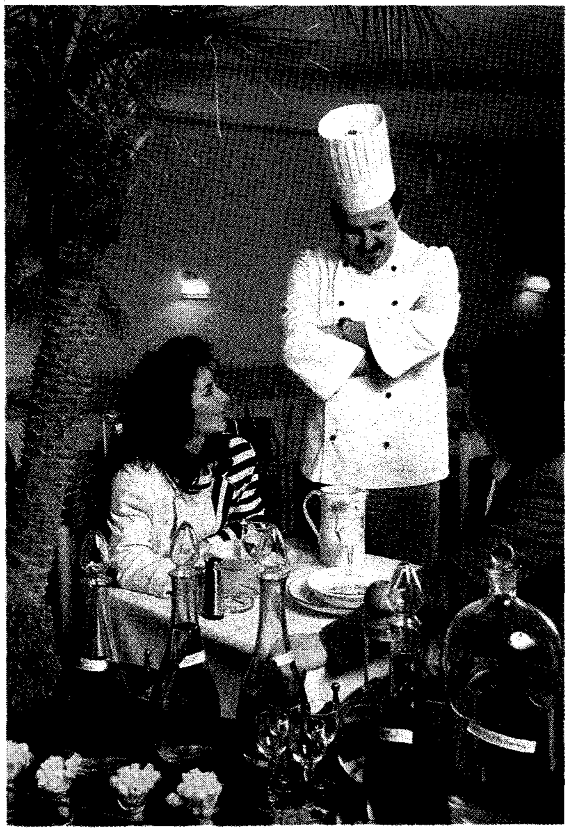
THE REAL THING

"...With its gently priced, informal, late-night celebration of *la cucina italiana,* Sandro's provokes tickles of hope..."

AT LAST. MANHATTAN HAS A HIGHLY original Italian restaurant. Authentic and inexpensive too—by comparison. It's **Sandro's**, across from the 59th Street tennis bubbles and what promises one day to be Bridgemarket... in the tomb of the plundered Palace, once the most expensive eatery in town. Tony May has put his money where his mouth is. Rainbow Room impresario and the force behind the Gruppo Ristoratori Italiani-USA, May is shepherd to a sincere, dedicated, generous, and befuddled flock. "We must be true," he tells his confreres. "We must be bold." And so he is. A year ago during the *gruppi*'s annual soul-searching, Sandro Fioriti, chef-padrone of D'Artagnan, southeast of Rome, decided he wanted to brave New York. With May's brokerage and backing, he is here, peddling celestial tripe and sea-kissed ravioli in a palm-studded postrevolutionary Palace now stripped down, unbrocaded, with Pavarotti in the air.

If the tenant were less accomplished than Sandro, this story would be haunted by the ghost of the Palace, that delicious gasp of decadence that surprised us only by how good it truly was. But Sandro's, with its gently priced, informal, late-night celebration of *la cucina italiana, nuova* and old-faithful, is already so exciting one has time for one brief nostalgic sigh, and then... the zampone with smooth fresh polenta and a purée of bean arrives, and the joys of the present triumph.

Don't get me wrong. Sandro's is far from perfection. And it's too early to predict the outcome. Italy has sent us a handful of bold and talented cooks before—to Castellano, Altri Tempi, and the DDL Food Show—but bad marketing, homesickness, ego, and fate conspired against them all. And Sandro Fioriti is still finding his way here. There are flaws and nuisances to exterminate. At times the kitchen creeps. The waiters may swerve and whirl and look up at the ceiling as if they couldn't remember what town they were in. The room, transformed by Phil George, seems unfinished. (What was once the King's table is now, quite cleverly, Sandro's table, a vast expanse for singles or couples seeking company.) Draping the maître d' in black tie to welcome pilgrims in pullovers seems odd. And of course I feel a bit insecure when the calamaretti I love sautéed naked on my first visit arrives delicately breaded on the second. Crumbs don't kill, but the purity is gone. Similarly, tender tendrils of squid and endive, monochromatic except for bits of avocado, make a startlingly pleasing seafood salad compared with the slightly wan classic version offered one week later. To the kitchen's credit, however, thin ribbons of sharp onion and a splash of good olive oil elevate a previously dull carpaccio to stardom. And spaghetti overpowered by lemon on a first tasting is better more subtly citric, with bits of lemon peel. I'm not sure how many devout sea-urchin worshipers exist—sometimes the ravioli is fiercely briny, even slightly tinged with iodine, sometimes gently perfumed. So, we'll see.



In the plundered Palace: *Chef Sandro makes his rounds.*

Just scanning the menu provokes tickles of hope. There are only six appetizers, each tagged at $4.75, plus varying soups, all $3.25, rotating by the day of the week: rough, flavorful lentil, a primordial ooze of mushroom, pasta e fagioli with seafood. Pastas sound exotic—with melon, lemon, oxtails—and are only $6. Entrées cost $11 except for fish, at $14, and the daily specials are typed for intelligent contemplation in a small plastic easel on each table—a gesture I'd welcome everywhere but essential here, where some of the waiters have a tough time remembering to bring water.

No one delivers bread unless it's requested. And then it may be crusty country bread, a bit stale, infinitely better as bruschetta al pomidoro, toasted and oiled with tomato and garlic. Little artichokes with oily snippets of parsley tucked between each tender leaf wear a thin coverlet of prosciutto. The rabbit galantine is rustic, its tangy bread salad oil-soaked, too, and very good. One evening's special combines juicy rabbit with an oddly bland circle of polenta.

Beside the lemon spaghettini and the ravioli that perhaps only the most serious sea-urchin aficionados will love, there are homemade tagliolini with chunks of squab in an intense game-infused broth, and huge oversize macaroni called maccheroncelli with a meat sauce you might not recognize as oxtail if the menu didn't alert you. Penne with nuggets of pancetta and pecorino, and tagliolini with a tomato-onion sauce are very plain, very Italian, not the luscious excess that makes you swoon. But miniature gnocchi—little spinach-and-potato dumplings in a cheese-and-tomato-tinged cream—are not to be missed.

Giant imported shrimp are sometimes on hand—herb-touched in a sauce fortified with vegetables and the taste of the shell. Baby octopus is coated with a spicy, powerful sauce. Butterflied Cornish hen comes crisp and remarkably good. Lamb chops, pan-sautéed, perfectly rare, and painted with a buttery olive-oil-and-balsamic-vinegar glaze, are a dream. Milk-fed lamb, a spring special, is

Photograph by Ted Hardin.

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magnificent, too, with crisp spikes of rosemary as addictive as peanuts. And even as I sit at this typewriter, friends report tonight's divertissement is suckling pig—juicy, though its skin could be crisper.

Don't get distracted by all this and miss the grilled vegetables—bitter globes of radicchio sweetened by the char of the grill and served on a giant platter for just $3 with grilled endive, wild mushrooms, zucchini, and eggplant so lush and seductive they might be mistaken for plaintain. It's easy, too, to neglect salad. At least gaze at the rolling salad cart, with its rosy tinted vinegars scented by Sandro himself. Then try the irresistible curls of Italian chicory in a custom-made dressing dictated by your whim.

The house wine is a fizzy prosecco, a sparkling white that loses some of its bubbles as it's poured into the handsome pottery pitcher. The house red, Vino Nobile di Montepulciano, is amazingly drinkable for $9, and the wine list is a treasury of labels rarely encountered at quite gentle markup.

Adventurers will want to explore sweet dessert polenta—silken and creamy, napped with raspberry sauce and sprinkled with coconut. It tastes like baby food to me, but for some, that's no epithet. I've yet to encounter a zuccotto, the traditional Florentine sponge-cake-with-cream, that thrilled me. But the country apple tart, more accurately a spicy cake with walnuts and ricotta, is pleasant. And the pear stuffed with Gorgonzola in a puddle of zabaglione is sublime. Alas, Sandro's ices are not very good, and the fruit salad is too warm.

We are sipping the ultimate espresso—a stinging explosion, espresso as it ought to be—and Pietro, the shy, proud man who runs the dining room, is explaining how hard it is to transport the taste of Italy. "You do everything the same, but it is never the same," he laments. "Pasta and espresso never are as good as in Naples. It is the pollution of Naples's water." At that moment, Sandro is making the rounds. And we are urged to brave his grappa steeped with garlic and hot peppers. You drink it like tequila, straight from a shot glass, followed by a pinch of salt, tossed back in the throat, provoking a rude sound . . . as Sandro demonstrates. Soon, I guess, Sandro will learn English, and other levels of communication will be possible.

Are New Yorkers ready for sea-urchin ravioli? Will Sandro stick to the homey fare he does best? And if the tables keep turning and the press is good, will the prices hold? All of us who have been hanging out at Sandro's unable to resist luscious tripe and silken lamb chops have our fingers crossed.

Sandro's, 420 East 59th Street (355-5150). Open daily: dinner, 5 p.m. to midnight. A.E., C.B., D.C., M.C., V.

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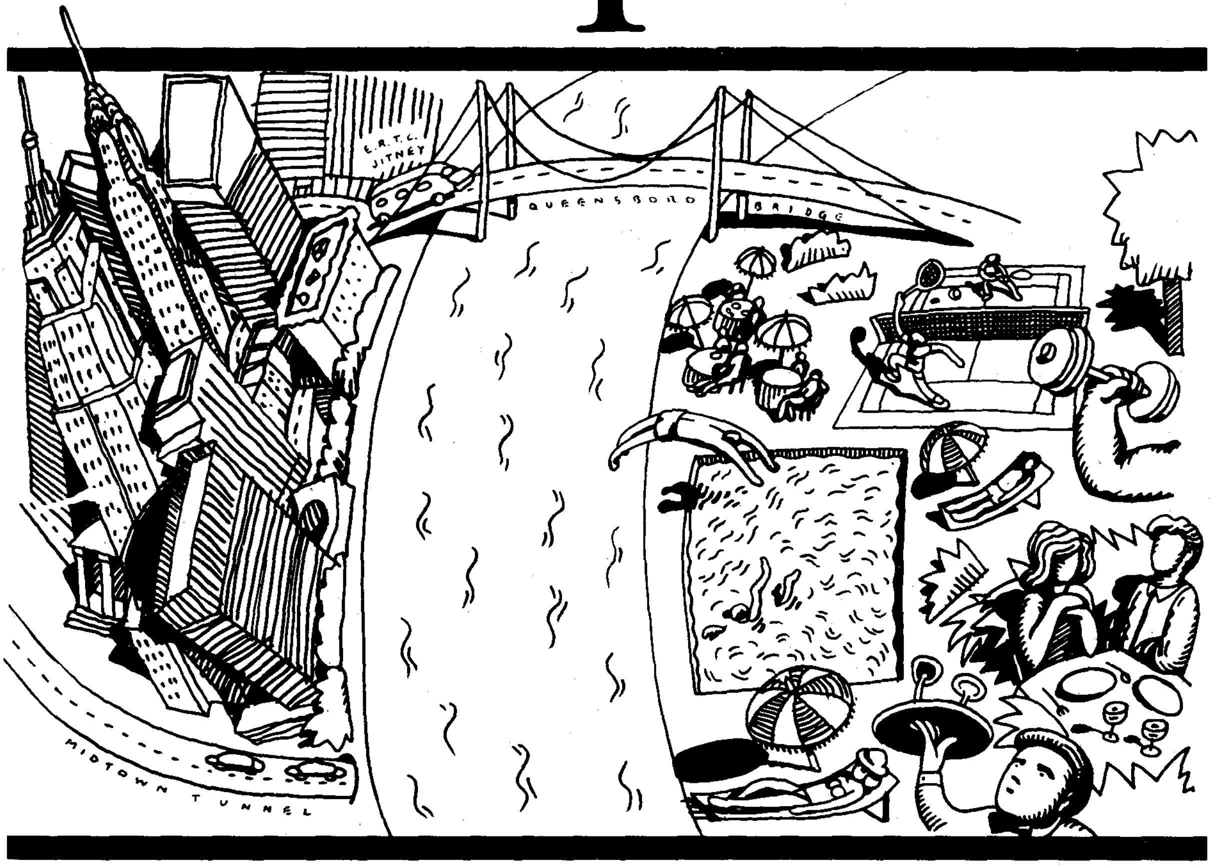

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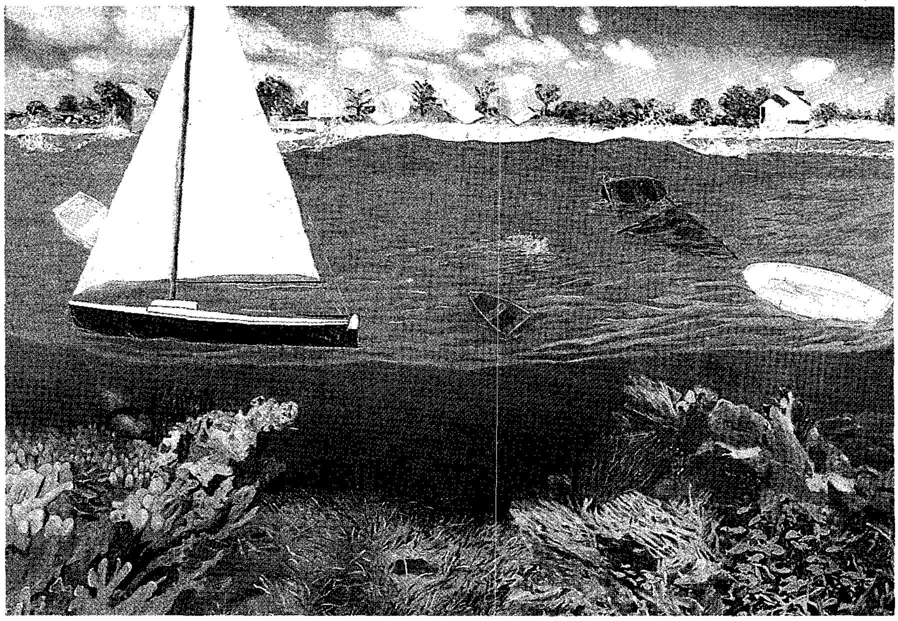
Art/Kay Larson

MAKING SENSE OF SENSUALITY

"...Jennifer Bartlett is becoming one of conceptualism's most willing survivors, an artist to be looked to for painting's future..."

Jennifer Bartlett HAS REACHED THE MIDpoint of an artist's stardom. There are several indicators of the transition: The art journals have lost her, and she is now the province of the news magazines and fashion pages. A major book on her appeared three years ago, and a second one arrives this month (Abbeville Press; $35) to serve as a catalogue for the precocious retrospective opening April 28 at the Walker Art Center in Minneapolis. (The show will be at the Brooklyn Museum in November.) And her current show at the Paula Cooper Gallery is only a slight deviation from vintage Bartlett, an art obsessed with looking and thinking and the conflict that flares up when those things are pursued simultaneously. As someone who came of age during conceptualism, she gives no quarter to material existence. Lately, however, she's been looking harder without thinking less. She is becoming one of conceptualism's most willing survivors and an artist you look to for the future of painting.



Lyrical: The Island, *part of an installation by Bartlett.*

Bartlett's new show is, as usual, a travelogue. In the tradition of "Up the Creek," "At Sea," and "In the Garden," this exhibition is called "The Island" and includes memories of a recent idyll in the Caribbean near Antigua. These "diary entries" include a sequence of paintings hung around the walls and visual souvenirs—boats, flagstones, fences—scattered about the floor. There are the familiar Bartlett devices: a ruling proposition, plus endless permutations and juxtapositions. There is an outburst of sensuality, which ripples luxuriantly over every nuance of wavelet and sand hump, dappling them with gorgeous colors. Basic Bartlett consists of a relentless gnawing at the Beautiful, a refusal to accept the life of the senses until it is stripped to the bone.

Bartlett has always relied on conceptual devices, patterns for ordering and explaining experience: spotting Testor's colors on steel plates, in predetermined sequences, using standardized shapes like mountains or houses, and arranging the plates in tight grids on the wall. The systems began to lose some rigidity when she was forced to spend a rainy winter in Nice in 1979–80, drawing a backyard pool to stave off boredom. Alone in her borrowed prison, she had to relinquish most of her control. She managed to exert some nonetheless by drawing with as many materials (pastel, watercolor, crayon) and from as many sources (direct experiences, photographs, memories) as she could manage. The force of Bartlett's newly unfettered scrutiny is awesome. She can pick apart a scene stroke by stroke, down to the dampish black-green of cedars in a storm, or the clear fluorescent aquamarine of waves on a Caribbean beach. Yet her pictures are suffused with a mood, compounded out of the smothering, decaying atmosphere of a place, and a peculiar aura of doubt that is hers alone.

"In the Garden," the series that came out of her monkish retreat in Nice, produced Bartlett's least mannered show. If Bartlett were anybody else, these uncluttered pictures would have established her as one of the finest landscapists working. But since she is so systematic, I wondered whether those experiences would disappear, like other forms of enlightenment. The lessons about drawing have been assimilated, though, sharpening that contradiction between looking and thinking to increasingly devastating effect.

The room at Paula Cooper is lined with large paintings that are now confidently, conversationally lyrical. Sunlight irradiates the lucid waters of *The Island,* while waves lap at a shore scattered with houses and boats. On the floor of the gallery are some of the houses you see in the paintings: simplified cubic peak-and-gable archetypes, painted in clear primaries (red, yellow, blue) or pastel secondaries (lavender, pale orange, citron green). The picket fence, the chain link fence, the dinghies and rowboats are also duplications from the paintings. Next to the lushness of the pictures from the tropics, the objects seem irritatingly featureless and artificial.

But Bartlett's seductive sensuality is a snare that jerks you into deep philosophical waters. You are forced to think about those objects, to wonder about their presence and their ability to irritate. They aren't just souvenirs; they also pop up here and there in the paintings, outrageously out of place, like projections from another dimension. If the show is a travelogue, it divides in half. Bartlett's concentrated self-abnegation in Nice has prepared her to observe the fecund ordinariness of ordinary things, and the paintings are descriptions of this raw immersion in the senses. But memory—the other dimension—intrudes. Out of experience she picks the conceptual essences and arranges them so they justify what she saw. The painter's mind breaks in on ordinary things and asserts

Photograph by Geoffrey Clements.

command. Bartlett can therefore focus on those qualities that snagged memory in the first place and can invest them with ontological strangeness.

The mood of ominous scrutiny is odd, since it comes from nothing in particular, though everybody who writes about her notes it. Bartlett's anxiety, you gradually realize, has no specific source, but it has a profoundly general one. The anxiety comes from the mind's desperate struggle to "make sense" of sensuality, to reduce the unreconcilable otherness of things to a pattern that can be grasped and ordered. The works most charged with anxiety are also the ones that most fully indulge in sensuality. Occasionally Bartlett sinks to hokey literalness, as in the painting *Yellow and Black Boats,* which includes such dramatic cues as an overturned boat and a red stain in the water. On the other hand, one drawing, which merely presents three views of the same grassy Caribbean clearing, crackles with foreboding.

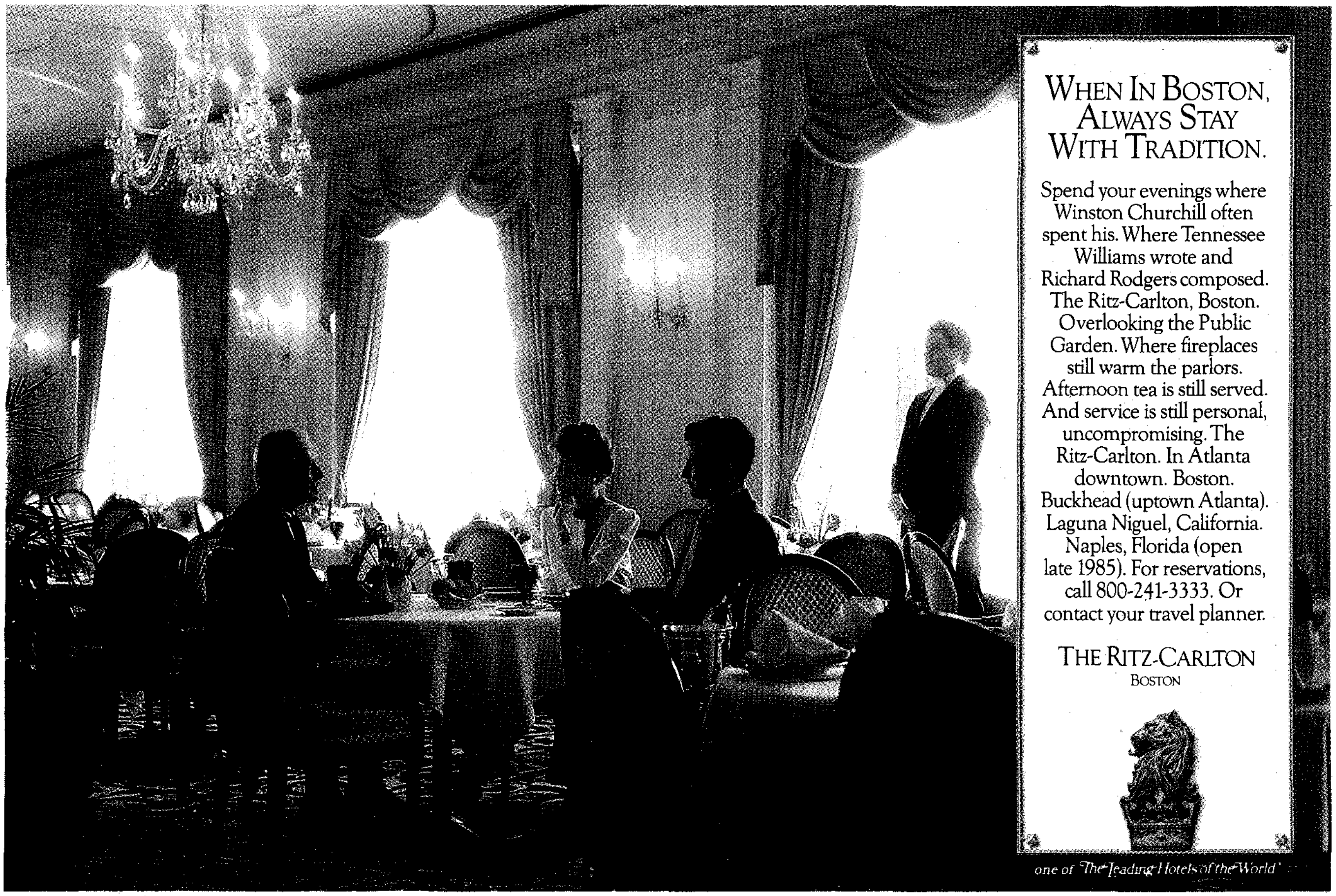
In Bartlett's latest work, idealism and materialism contend bitterly for the same luxuriant turf. The artist still insists that the mind dominates experience and can structure it to suit. But material existence has been gaining authority. The grassy clearing with its buggy ripeness, the windy riplets on turquoise water, the dank shoreline are all in states of transition. Bartlett looks first for rules, but those rules are not the end of the observation; she is also able to show the unnerving fluidity of things, their evanescence for consciousness. The voyeur's role, which is also a traveler's role, thus perfectly suits her and explains why she prefers to find her subjects in her brief visits abroad. She betrays, in passing, her most profound observation: that the transience of experience is not easily impressed on the mind, which heeds its own nature and its rules, and, against all evidence, believes them eternal.

In Bartlett's new work, you find yourself dragged from one side of the idealist-materialist argument to the other. In that pastel drawing of an ominous clearing, rank unruliness—fetid swamp grass, decaying outbuildings, and scraggly wind-tossed trees—vies with the impulse to perfect order. With the artist, you sense the presence of flux, the implacable passing of time, the recognition of which threatens to bring down the mind's mental house of cards. You are led to hope for changelessness; what you get are portents of decay and death. It's easy to step back and appreciate the beauty of Bartlett's system—this whole show is, after all, a product of the artist's unshakable intelligence. But even as you lose yourself in the gorgeous pleasantries of the paintings, you feel yourself struggling to deny what they imply. "The Island" is a modernist's memento mori. (155 Wooster Street; through April 27.)

"Precious: An American Cottage Industry of the Eighties" does a serious disservice to the artists in it and to any belief in the moral force of contemporary art, though I'm sure that wasn't the intention of Thomas Sokolowski, the Grey Art Gallery's new director.

"Precious" is at least the right word. Glitter, gilt, melodrama, and kitsch are the ruling principles of what Sokolowski calls "the decorative mode." Anybody who set your skin crawling in recent seasons is probably here. One or two of these artists at a time might have preserved a shred of conviction, but any value their work might have had in isolation is obliterated when put in such a context. Tawdriness gains value only when it offends respectability.

Constructivist theory got us into this mess by encouraging the appropriation of fragments of real life into art. So many variations have been wrought on this notion that no one now blinks when the objects appropriated come from junk bins and thrift stores. But every age leaves behind it a wake of intellectual debris shed from the leading edges of a powerful idea, and I suspect this is ours. (33 Washington Place; through May 4.)



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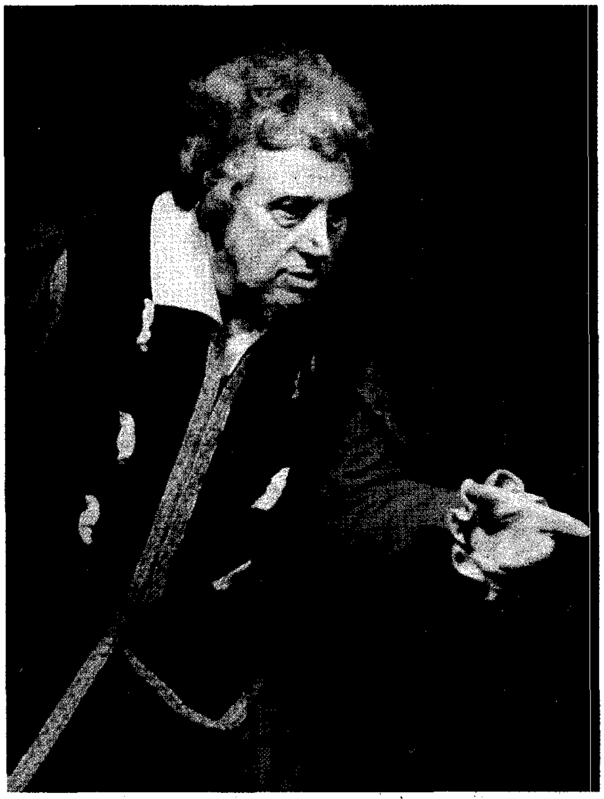
MEMORIES—THE BAD AND THE BEAUTIFUL

"...The Met's season-end surprise package had a horrible fascination. There was much better news at Columbia and Juilliard..."

AFTER WARMLY CONGRATULATING THE Metropolitan Opera last week for its superb revivals of *Lulu* and *Parsifal,* I figured the opera season had not only come to an end but had gone out in a blaze of glory. Not quite. The Met saved one last surprise for 1984–85, an event of such horrible fascination that no true opera fan with a taste for the bizarre could possibly resist it: the debut of **Aldo Protti** in *Rigoletto.*

An Italian baritone of a certain age (mid-60s seems to be the conservative estimate), Protti briefly attracted notice in the early 1950s, when he sang opposite Renata Tebaldi and Mario Del Monaco on a series of London opera sets—historical recordings that most of us who are now past the age of 40 played over and over when we were teenagers. The big drawback to those performances was always Protti, with his dry, colorless voice and boorish musical manners. It seemed fairly clear that London was just making do with this lemon until someone better came along—Ettore Bastianini, in fact, who became the preferred baritone in London's later operatic projects. After 1955, Protti never made much further impact on the international scene, and his career plodded along in well-deserved provincial obscurity. Most people must have assumed that he had retired long ago—until Met management made the astonishing decision to resurrect him.

The Met generally delivers at least one prizewinning, high-camp performance each season, and this *Rigoletto* must surely rank as a top contender for 1985's title. The mood was established early on when Protti bounced out in Act I, a surprisingly tiny man who scampered wildly about the stage looking like a cross between a mad Munchkin and a berserk jeep. His voice sounds pretty much as it did 35 years ago on his recordings, except for a slight loss of power and occasional shortness of breath—understandable in a singer of his age. Also unchanged is the unattractively raw timbre, the prosaic response to Verdi's music, and the sledgehammer approach to Rigoletto's dramatic predicament. Protti's unfortunate Gilda was Roberta Peters, another veteran from the early 1950s and an honorable singer whose long association with the Met entitles her to occasional token performances as well as polite music critics who will not comment on them. Dano Raffanti at least hit some notes squarely, but he sang a slipshod, lackluster Duke. Nello Santi's crude, cut-and-slash musical direction gave the concept of "hack conductor" an entirely new dimension.



Voice from the past: *Aldo Protti debuts at the Met.*

It might have been just another bad night at the opera for some subscribers, but others were wondering what arcane casting logic brought Protti to the Met in the first place? According to Joan Ingpen, the elderly British lady who dictated the Met's casting policies until this season and who has already chosen singers we will be hearing for the next five years, the company lacked a Rigoletto for the tour this spring and she asked Santi to suggest someone. "We trust Nello," Ingpen told me a year ago, "and he claims that Protti is in fine voice. I only pray he's right." Well, Nello was wrong, and this is no way to run an opera house. I only pray that Jonathan Friend, the young British gentleman presently dictating the Met's casting policies, is making decisions based on informed, firsthand knowledge rather than on offhand suggestions from third-rate conductors.

A DIFFERENT SORT OF NOSTALGIC tug, one made stronger by the almost sure promise of hearing a musical event of consequence, drew me to a recent concert by the **Juilliard String Quartet** at the Juilliard School. While Aldo Protti's records of the mid-1950s were souring my first youthful exposure to the great Verdi baritone roles, the Juilliard's fabulous discs were doing just the opposite for Bartók and Schoenberg—in fact, Robert Mann and his three colleagues must have introduced an entire generation to the great string quartets composed by these two giants of twentieth-century music. Since those pioneering days, the Juilliard (with Mann, apparently ageless, still occupying the first-violin chair) has developed into one of the country's most valuable musical institutions, and by now it has thoroughly explored the Classical and Romantic literature while continuing to encourage new American music of all styles. Three major works made up the group's latest program, each score written for and first performed by the Juilliard: string quartets by Irving Fine (1952), Fred Lerdahl (1978), and Donald Martino (1983).

The quartets by these three composers deserve more performances than they will probably ever receive, not to mention more words of description than I have room for here. Fine's untimely death in 1962 was a serious loss, but fortunately his elegantly crafted music, untouched by fashion and animated by a lyrical grace of a very personal nature, continues to be played. The Juilliard's recording of his String Quartet is still available on Composers Recordings SD 395, and upon reacquaintance, it continues to

Photograph by J. Heffernan.

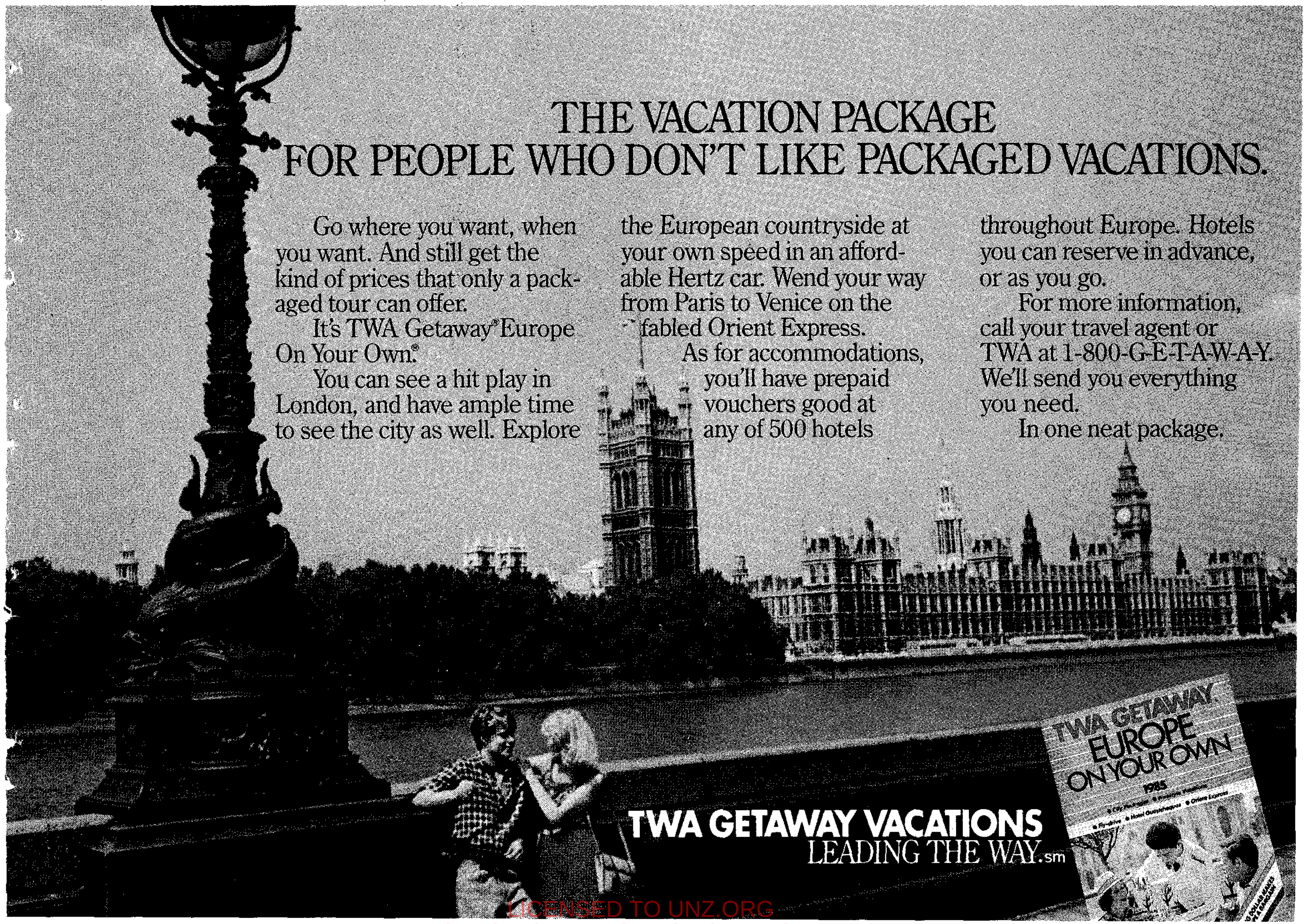
impress me as one of the loveliest works in the contemporary repertory. Lerdahl's one-movement score is a set of geometrically expanding variations in which the built-in drama of the formal idea is ingeniously exploited and powerfully developed—an evolution that grips the ear and makes one long to hear how the composer continued and completed this variational process in his new Second Quartet.

Martino's 1983 quartet also unfolds without interruption, although four individual movements, roughly following conventional classical structures, may be easily discerned along the way. Nothing else will likely come easily to listeners of this densely packed, syntactically elaborate, but closely reasoned piece—except, perhaps, a sense of excitement in following such an intricately plotted, ferociously intense instrumental drama. As is usually the case with Martino's music, the gestures are broad, uninhibited, full of expressive variety, and intended for virtuoso performers only. Needless to say, the Juilliard Quartet made the difficult score sound like a thrilling adventure that one would like to reexperience as soon as possible.

MORE NOSTALGIA AND A TOUCH OF spring fever must have been partially responsible for luring me uptown to the campus of my old graduate-school alma mater. The event was a program played by the **Columbia University Orchestra** in McMillin Theater, and it was free to the public, as has been the case with these concerts for many years. Malcolm Frager apparently felt a nostalgic pull as well, since he was following up his recent New York Philharmonic appearances by playing the Brahms Piano Concerto No. 1, just for fun, under the direction of his old Columbia orchestration teacher, Howard Shanet. Frager's performance had much more than sentiment to recommend it—the pianist drew ravishing sounds from his Bösendorfer during the course of a thoroughly satisfying, vitamin-rich interpretation that made far more musical sense than the one I had heard earlier this season with Daniel Barenboim and the New York Philharmonic conducted by Zubin Mehta.

Always an imaginative programmer, Shanet also scheduled two novelties that might have attracted an even larger audience had the event been given a bit of advance publicity. Not many concertgoers have ever heard the four items that make up Beethoven's incidental music to Friedrich Duncker's 1815 drama *Leonore Prohaska* (this might even have been an American premiere) or Charles Martin Loeffler's *Beat! Beat! Drums!*, a setting of a Walt Whitman poem composed in 1917 for men's voices in unison with an instrumental accompaniment that includes piccolos, saxophones, trumpets, trombones, a tuba, drums, and cymbals.

Performances of Beethoven's *Leonore Prohaska* music are rare, probably because the score calls for an impractical combination of musicians. Who would bother to gather a full orchestra, male chorus, soprano soloist (Judith Bettina), harp (Elizabeth Panzer), narrator (Stefan Kruger), and glass-harmonica virtuoso (Kenneth Piotrowski) just to perform fifteen minutes of experimental scraps from the master's workbench? Shanet would, and some of us could at last stop staring at the score and hear all four pieces in sequence. It was even possible to get a slightly better idea about this mysterious play that so fascinated Beethoven, a drama dealing with a German Joan of Arc figure who died in 1813 at the battle of Görde. More surprises came with the choral work by Loeffler, an explosion of brass-and-drums vitality obviously inspired by Whitman's verbal energy and quite unlike the more familiar impressionistic music by this refined Alsatian-born New Englander. Such intriguing concerts with Columbia students, both past and present, have been Howard Shanet specialties for years, and it seems high time that the rest of the city found out about them. ■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IN THE MIDST OF LIFE

"...*Later the Same Day* shows off Grace Paley's gift for an ironic mix of idealism and fatalism, for vigorous, earthy prose..."

Later the Same Day, *by Grace Paley. Farrar, Straus and Giroux; 211 pages; $13.95.*

GRACE PALEY'S PEOPLE MAY BE DOWN, even out, but they never shut up. "Dear Goldstein," writes a man in an old-age home to the manager, "Are we or are we not the People of the Book?" So why does the library not have any "first-class literature"? "Goldstein, how about putting a little from Jewish Philanthropies into keeping up the reputation for another fifty years.... Wake up, brother, while I still got my wits." "Oh, Jack," says a woman to her snoring husband, "that Isaac, Sarah's boy"—he must have been a lovely baby. "In his sleep, which is as contentious as his waking, Jack said yes—but he should not have been allowed to throw all that sand at his brother."

Fractious, voluble, always putting truth before tact, the characters in Paley's stories continually prove the axiom Two Jews, three opinions. They get so carried away by indignation and enthusiasm that they have no time for quotation marks. This device seems to make them submit their noisy self-assertion to the voice of the storyteller—usually that of Jack's wife, Faith, a woman who, like Paley, is a middle-aged mother active in Village politics.

Most of the parents in *Later the Same Day* are immigrants, or the children of immigrants. Now assimilated to American ways (though ever critical—"I had just issued a political manifesto attacking the family's position on the Soviet Union," one woman explains a fight with her mother), they are bewildered by their American children, who go insane, disappear, die. The pharmacist in "Zagrowsky Tells" has a mad daughter who pickets his shop. "In front of my place every morning, she walks up and down. She could of got minimum wage, she was so regular. Her afternoon job is to follow my wife from corner to corner to tell what my wife done wrong to her when she was a kid." The daughter becomes hysterical and violent, and "that's how I found out what I was saving up my money for. I thought for retiring in Florida to walk around under the palm trees in the middle of the week. Wrong. It was for my beautiful Cissy, she should have a nice home with other crazy people." The Villagers in "The Expensive Moment" play host to a Chinese woman, the victim of her own country's upheavals: "My eldest is without skills to this day. Her school years happened in the time of great confusion and running about." Generally, the women take the defection of the young—and of their own youth and beauty—with better grace than the men. Overcome by sudden gusts of love and recognition, they stoop to kiss each other's hands in the deli or "grab at roots of the littlest future, sometimes just stubs of conversation."

It is difficult to criticize Paley's stories, because they conceal their art so well. She gives almost no physical description of her characters—you can read story after story before turning up so much as a "graceful brown mustache" or a "useful stubborn face"—and yet the faces, sculpted by dialogue, can be plainly seen. The dialogue also fixes people in their place and time, whether it's the elderly widow with her cantata of complaints ("You know what is responsibility? To keep a sick old man alive.... Oi, Faithy, from this I got arthritis and rheumatism from top to bottom") or the middle-aged traveler describing the tour group's reaction to a man who wandered off ("Some of our people with poor character structures were jealous of his adventures"). Both are singing a song of self-righteousness, but Paley precisely scores each for the differences in age, education, and the speaker's confidence in our attention.

Paley: *People who get too carried away for quotation marks.*

At times, Paley's warm embrace of the familiar can turn sentimental: The tiny, two-page stories in this collection are like captions for absent pictures, too simple anecdotes about people who don't quite exist. But most of the stories here show Grace Paley once again exercising her gift for vigorous, earthy prose, for an ironic mix of Jewish idealism and Jewish fatalism. Here is a writer who loves people *and* causes, politics *and* language, domesticity *and* romance.

Terrible things happen in Paley's stories, but they leave you feeling that, with so much to talk about, the world is not such a bad place. "Haven't we agreed often," says Jack, "haven't we said that it had become noticeable that life is short and sorrowful? Haven't we said the words 'gone' and 'where'?... Everyone knows this about life.

"Though of course," he adds, "some fools never stop singing its praises." ■

Photograph © 1985 by Thomas Victor.

Theater/John Simon

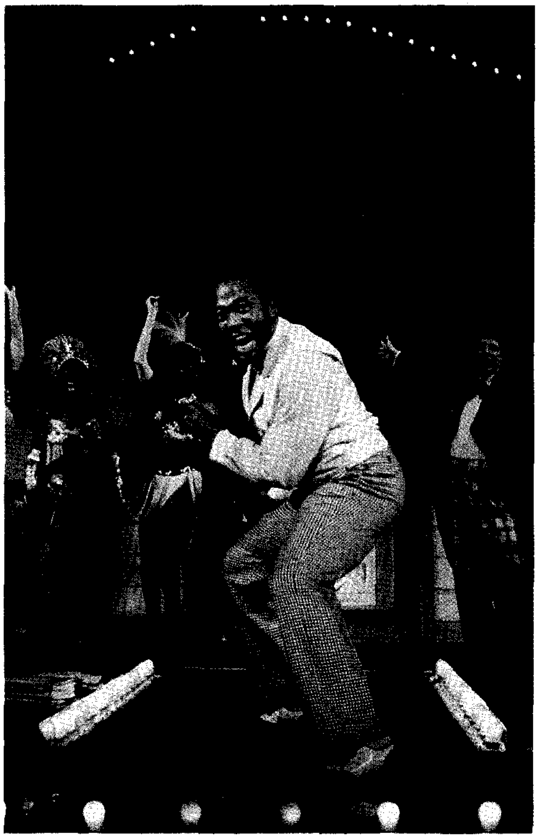
GRINDING THEM OUT

"...With its nice cast, better chorus line, fine set, and stylish direction, *Grind* stands out in a godforsaken season..."

PERHAPS IT WOULD BE WISE FOR ALL Broadway shows to have the kind of advance word **Grind** had: "the worst thing you've ever seen," "the pits," "yuk!" At that rate, there would be a lot of pleasant surprises, and *Grind* is a great deal better than the rumors that preceded it. In fact, in a season of absolutely dreadful musicals, most of which closed before you could say *Chu-Chin-Chow*—although one, a living corpse, is still being exhibited at the Ambassador Theater—*Grind* is much the best. It has a book by Fay Kanin about a black-and-white, separate-but-equal burlesque theater in Chicago in 1933, and concerns an interracial romance between the exotic black performer, Satin, and the heroic Irish bum, Doyle; a philandering black song-and-dance man, Leroy, who realizes too late that he really loves Satin; and a white comic, Gus, who "loses his funny" and shoots himself. Like most musical-comedy books, this one is perfectly awful.

But there is the score by Ellen Fitzhugh (lyrics) and Larry Grossman (music) that is not half bad. Well, actually, it is half bad, but the other half is rather good, and even the bad half is not unendurable. Then there is what may be Clarke Dunham's best set ever, a huge revolving cross section of Harry Earle's Burlesque, adequately lighted by Ken Billington. There is choreography by Lester Wilson that may not be quite up to his work for what the program calls "the acclaimed *$600 and a Mule*" (which I never heard of, much less acclaimed), but is good enough for 1933 burlesque in Chicago. Further, there are the costumes by Florence Klotz—funny, sexy, dashing, whimsical, and madly inventive. And Harold Prince has directed with a stylishness that gives the lie to much of his recent, unsatisfactory work.

Lastly there is a (mostly) very nice cast. Ben Vereen, as Leroy, is fatter and less agile than he used to be, but he still has his sassy charm; Stubby Kaye is still right up there with Chiquita, Bonita, and the rest of the top bananas; and as tough Satin, under whose ruthless, promiscuous, grasping exterior lurks the sweetly romantic Letitia, Leilani Jones is splendid and far more than the part deserves. There is a lively white comedienne, Sharon Murray, and a solid, strong-voiced black character woman, Carol Woods. There is a likable kid, Donald Acree, and, even in no-account parts, the likes of Joey Faye and Lee Wallace. I am not overfond of Timothy Nolen, who sings well (even if musical comedy's partial gain is not exactly opera's loss) but whom I find stiff and monotonous; but I did enjoy the ladies of the chorus, among whom Valarie [*sic*] Pettiford is a real stunner.



Charm and sass: *Ben Vereen in* Grind.

Yet what can you say for a show whose tragic subplot hinges on a comic's losing his eyesight and walking into the scenery instead of chewing it up, then, about to lose his job, committing suicide rather than getting a pair of glasses? It is not as if Stubby Kaye were so pretty that they would ruin his looks. So the whole thing—in more ways than this representative sample shows—doesn't make sense, even though it is crammed full of hoary vaudeville gags, some of which still rate a laugh. I don't think *Grind* was worth blowing 5 million bucks on, and I can't affirm that you'd be having the time of your life at the Mark Hellinger (but, then, as a line of the show has it, "There's no safe place, baby, for anybody, anywhere!"), though you would be seeing the best musical so far in this godforsaken season.

I HAVE NEVER MUCH CARED FOR a Bob Merrill show, and **Take Me Along,** whose Goodspeed Opera House revival was brought to Broadway, where it lasted scarcely longer than it takes to perform *Strange Interlude* once, is no exception. Merrill writes serviceable words to unmemorable tunes or vice versa, each of them sounding pretty much like the last, which wasn't all that good in the first place. But what needs to be said *against* a man *for* whom it can be said that his magnum opus was "How Much Is That Doggy in the Window?" The book, by Joseph Stein and Robert Russell, is based on *Ah, Wilderness!*, Eugene O'Neill's only comedy, which the Messrs. Stein and Russell saw fit to improve with a happier ending. In a book for a musical made from *Long Day's Journey Into Night*, they would, I suppose, have Mary Tyrone switch, at the end, to Diet Coke.

The production had all the unendearing hallmarks of the Straw Hat Circuit, including a marcescent chorus line, flea-market costumes, lighting, and staging, and sets that made the Centerville trolley look poorer than the Toonerville one. The cast was a mixed bag in which Robert Nichols (though too old for Nat), Beth Fowler, and Kurt Knudson came off relatively well. Gary Landon White, the juvenile, at least sang ably enough, though he pronounced the sound "ie" as if it were "oy," making such numbers as "I Could Doy" particularly troying. It may be that the unhappy spirit of the Martin Beck's previous tenant, the likewise early-deceased *Requiem for a Heavyweight*, was still lingering somewhere backstage, and that Charon, hearing a cry of "Take Me Along," found room for one more on his boat. The lesson to be derived from this is that the only kind of musical that can be

Photograph by Joan Marcus.

"...Young Playwrights Festival scored more for acting than for writing. *Penn & Teller* is astounding, creepy, hilarious..."

revived is the absolute smash, which this one never was.

THIS YEAR, THE YOUNG'NS PROVED NO more golden than the oldies. **The Young Playwrights Festival,** a joy in previous seasons, seemed jinxed in this one. Of the four plays, three—*Field Day,* by Leslie Kaufman; *Sonata,* by Elizabeth Hirschhorn; and *True to Life,* by Marc Ratliff—though not without talent, were largely without interest. The best one could do to amuse oneself was to try to trace the influences, and to determine the exact proportions of Beckett, Ionesco, and Pinter used by Miss Kaufman; just how Marc Ratliff managed to make Sam Shepard and Thomas Babe co-exist in his play (though neither of them would have carried on so about what makes for art in photography—and, by implication, in drama); and whence precisely did Miss Hirschhorn draw her inspiration for *Sonata*: Chris Durang? Albert Innaurato? John Guare?

There was a certain dread precocity in this play about parents of a lost child who so thrive on media celebrity and public donations as to forget all about their lost daughter (Miss Hirschhorn was fifteen when she wrote *Sonata*), but there was also a precocious pretentiousness of no mean dimensions. Even more than her play, I enjoyed the program note: "Last summer she went to Egypt, studied existentialism, and raced sailboats." This conjures up a delightful image of Miss H. racing her felucca down the Nile while reading Merleau-Ponty at the tiller, and it would certainly make a better play, or movie, than *Sonata.*

By far the best play was the last, Charlie Schulman's *The Ground Zero Club,* about a motley group atop the Empire State Building awaiting a Russian missile speeding toward New York. Though clever and sometimes aptly satirical, it also had a smartass cutesiness that made you uncomfortable in a way not intended by the author. For all four playlets, there were enjoyable sets by Loren Sherman, clothes by Jennifer Von Mayrhauser, and lights by Stephen Strawbridge. There was also spirited direction by Don Scardino, Shelly Raffle, and John Ferraro, although Ben Levit could have done more for *True to Life.* Most of the acting was accomplished, though I especially liked Lucinda Jenney's total transformation from *True to Life* to *The Ground Zero Club,* and the work of Larry Joshua and Polly Draper.

IT IS VERY HARD—HELL, IT'S ALMOST impossible—to describe **Penn & Teller,** the show by and with Penn Jillette and Teller, who, between them, are comedians, magicians, musicians, jugglers, fire-eaters, performance artists, and weirdly funny when not just plain weird. Penn rattles off terrifically droll patter while Teller is, despite his name, mostly mute, but still eloquently amusing. The acts are mind-stretching, mind-bending, mind-boggling, and mind-reading—always astounding, often hilarious, and sometimes creepy. There is something faintly sinister under the geniality—sometimes indeed all over it—but there is intelligence in these acts to match the consummate skill, and a fevered originality that places them way ahead of such conventional magic as Doug Henning's. At the end of this fascinating show, Penn enjoins us, if we enjoyed it, to take a minute to convey this to other people. I think I have just done that. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

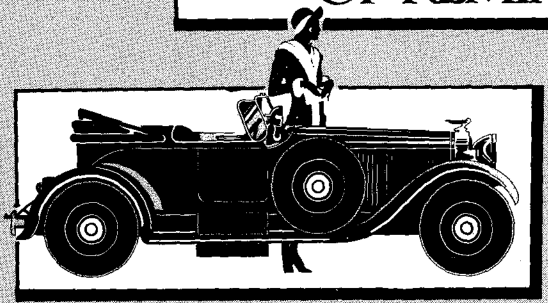
LARGE APPLIANCES

ALL KINDS OF APPLIANCES ARE ON SALE here. Fully warranted Fedders scratch-and-dent air conditioners include: 5,000-Btu, 7.5-amp. air conditioners, here $199; 7,000-Btu, 7.5-amp. air conditioners, here $299; 13,500-Btu, 12-amp. air conditioners, here $499; 17,500-Btu, 208-v. air conditioners, here $499. Factory-fresh air conditioners include: Gibson 5,000-Btu, 6.1-amp. air conditioners, here $229; Gibson 9,200-Btu, 7.5-amp. air conditioners (with air sweep), here $399. Air-conditioner steam cleaning (Manhattan only; call 663-7700), here $85 exclusive of servicing, repairs, and parts. Scratch-and-dent refrigerators include: Excellence 5-cu.-ft. refrigerators, here $109; Admiral 15-cu.-ft. frost-free refrigerators, here $399; Admiral 19-cu.-ft. refrigerators with glass shelves, here $495. Also, 20-in.-wide and 30-in.-wide Welbilt gas ranges, here $199 and $219, respectively; Philco 12-in. black-and-white TV's, here $49; Toshiba 13-in. color TV's with electronic tuner, here $169; Zenith 19-in. color TV's with electronic tuner, here $239; JVC 20-in. remote-control monitor-type TV's, here $369; Emerson cable-ready (VHS) VCR's, here $288; Sanyo Beta VCR's, here $199; Sanyo G-7 tape players with headphones, here $14.99; Black & Decker Dustbusters, here $22 (less $5 manufacturer's rebate); Black & Decker rechargeable flashlights, here $17. A.E., M.C., V., checks accepted; exchanges possible. *RCI/Radio Clinic, Inc., 2599 Broadway, at 98th St. (864-6000), 2290 Broadway, near 82nd St. (877-5151); Mon.–Fri. 9 a.m.–7 p.m. and Sat. till 6 p.m. Sale through 5/4.*

NEW YORK, NEW YORK

THE NEW-YORK HISTORICAL SOCIETY IS holding a spring sale in its museum shop. Postcards, were 30 cents, now 10 cents; museum posters, were $5–$10, now $1–$2; prints of works from the museum's collection, were $10–$24, now $1–$5; black-and-white photos of nineteenth-century and turn-of-the-century New York City scenes, now $1–$15; selected books, now 50–75 percent off. No admission fee for sale. M.C., V., checks accepted; all sales final. *The New-York Historical Society, 170 Central Park West, near 77th St. (873-3400); Tues.–Fri. 11 a.m.–5*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*



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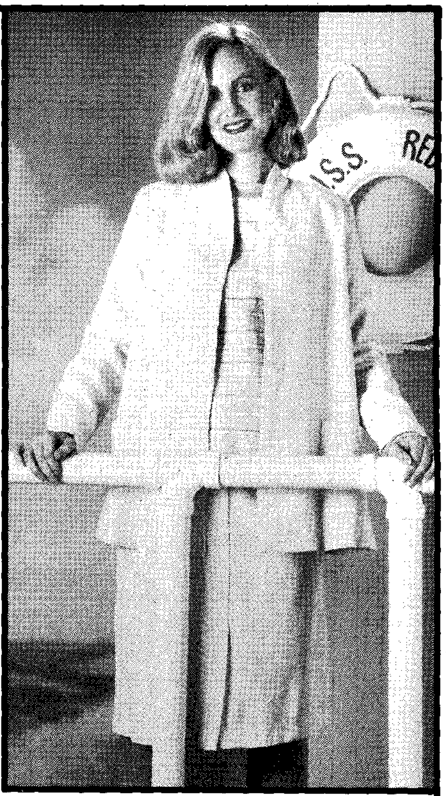

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FRAMED

ORIGINAL OIL PAINTINGS AND FRAMES are now 40 percent off, and some paintings are 50–75 percent off at this gallery, which specializes in large contemporary paintings. For example: 48-by-60-in. abstract paintings by Menos, were $1,200, now $400–$500; 24-by-30-in. Parisian scenes by Charles Cobelle, were $500, now $300; 20-by-24-in. naïve-style paintings by Yannis Amoryanos, were $1,400, now $840. Frames, were $22–$335, now 40 percent off. Checks accepted; no credit cards; all sales final. *Revel Frames, Inc., 48 East 21st St., fourth floor (460-5110); Mon.–Fri. 9 a.m.–5 p.m.; through 4/26.*

SUMMERWEAR

COTTON DRESSES AND SEPARATES IN muted woven plaids and bright florals are here at below-wholesale prices. Clothes (sizes 4–12; oversize tops fit up to size 16) include: dresses, retail $100–$110, here $45; skirts, retail $75–$80, here $25; shirts, retail $100, here $35; pajama shirts, retail $90, here $25; gray-and-maize cotton sweaters, retail $175, here $75. Checks accepted; no credit cards; all sales final. *Eugenia Stowe, 264 West 35th St., eleventh floor (947-2863); Mon.–Fri. 11 a.m.–6 p.m.; through 4/29.*

TIME ON YOUR HANDS

BEAUTIFUL ONE-OF-A-KIND CLASSIC wristwatches for men and women are 20 percent off here. Watches include: 1930s 14K-gold-filled Hamilton curved-case seventeen-jewel watch, was $435, now $348; 1920s steel fifteen-jewel Bulova mechanical digital watch, was $550, now $440; 1940 14K-gold LeCoultre wrist-alarm watch, was $650, now $520; 1950s 18K-gold wafer-thin Vacheron & Constantin dress watch, was $1,200, now $960; 1930s Gruen doctor's watch with gold-filled-and-solid-gold-trimmed case, was $1,400, now $1,120; 1940s 14K-rose-gold-and-steel manual-wind Rolex Oyster watch, was $1,650, now $1,320; 1950s 18K-gold Patek Philippe square watch with engine-turned dial, was $2,500, now $2,000; 1940s 18K-gold Gubelin automatic moon-phase day-date square watch, was $6,000, now $4,800. Also, selected watches from the 1920s to the 1950s, were $245–$365, now $135. A.E., M.C., V., checks accepted; exchanges possible. *Time Will Tell, 962 Madison Ave., near 76th St. (861-2663); Mon.–Sat. 10 a.m.–6 p.m.; through 5/2.*

BLOUSES

LOVELY COTTON, LINEN, AND COTTON-and-linen-blend blouses in sizes 4–14 are now priced below wholesale. Included are: camp shirts, retail $50–$70, here $15–$22; low-cut cap-sleeved double-breasted linen overblouses, retail $80, here $17; horizontal-striped boat-necked cotton T-shirts, retail $45, here $12; placket-front cotton or linen T-shirts, retail $55 and $75, respectively, here $15; a few long-sleeved linen work shirts, retail $80–$90, here $20. Cash only; all sales final. *Sherbrouck, 280 Madison Ave., near 40th St., Room 206 (686-5744); Mon.–Thurs. 9 a.m.–6 p.m., Fri. till 3 p.m., and Sun. 11 a.m.–4 p.m.; 4/23–29 only.*

OLDIES BUT GOODIES

THIS CHEERFUL SHOP IS CLOSING OUT most of its antiques and semi-antiques to concentrate on new gift items. Great one-of-a-kind things are 30–50 percent off. For example, old glass includes: cut-glass globe, ca. 1915, was $100, now $70; four amber-glass shades, were $65 the set, now $32.50; pair of Cambridge glass vases, was $36, now $18; pickle dish with picture of an 1870s actress, was $50, now $35. Other wonderful things: eight tin seafood forks, were $75 the set, now $37.50; 1930s framed fashion prints, were $50, now $35; framed limited-edition rubbing from a 1775 tombstone, was $125, now $87.50; 1920s Fulper figural powder box, was $150, now $105; 1930s H. B. Quimper sugar bowl, was $52, now $36; 1920s figural hatpin holder, was $50, now $25; 1930s Frankart elephant-head ashtray, was $90, now $63. Also, art pottery, including Roseville and Fulper, and old and new costume jewelry. Checks accepted; no credit cards; all sales final. *Aris Mixon & Co., 381 Amsterdam Ave., near 78th St. (724-6904); Mon.–Fri. noon–7 p.m., Sat. 11 a.m.–6 p.m., and Sun. 2 p.m.–6 p.m.; through 5/4.*

CERAMICS

NONTOXIC DISHWASHER-SAFE CERAMIC plates in sophisticated abstract, figurative, and Art Deco–style patterns are on sale at wholesale and below. The sale includes seconds and selected first-quality items. For example: shoe-motif plates, here $30 (seconds), $60 (first quality); cat-illustrated plates, here $22–$30. Checks accepted; no credit cards; all sales final. *Kamrass/Kiok Ceramics, Ltd., 314 West 54th St., sixth floor (757-3398); Thurs. noon–9 p.m. and Fri.–Sun. 11 a.m.–6 p.m.; 4/25–28 only.*

LIGHTING PLUS

CONTEMPORARY LIGHTING AND ARTIST'S furniture are on sale at Lee's Studio; the furniture is also at Lee's Art Shop. Lighting includes: Luxo fluorescent/incandescent clamp-on lamps, were $105, now $69.95; Koch & Lowy black or gray 500-watt floor lamps, were $190, now $149; Tizio 50-watt halogen desk lamps, were $420, now $269; Atelier International Frisbi hanging lamps, were $456, now $319; Kovacs 250-watt black, pink, or gray Deco-style floor lamps, were $540, now $369; Kovacs 400-watt halogen floor lamps with blue or red neon strip, were $625, now $499; Atelier International Jill 250-watt cobalt-blue or white-glass halogen floor lamps, were $825, now $595; all Artemide lamps, now 30 percent off; most Koch & Lowy lamps, now 30 percent off. Furniture includes: 30-by-42-in. white or black Neolt Italian drafting tables, were $189, now $129; 30-by-42-in. Neoltino automatic adjustable drafting tables, were $308, now $215; 25-by-37-in. and 30-by-42-in. black or white flat files, were $454 and $525, respectively, now $339 and $389; Krüeger drafting chairs, were $676, now $495; Krüeger managerial chairs, were $768, now $576; Füpoflex hydraulic chairs, were $200, now $149. A.E., M.C., V., checks accepted; all sales final. *Lee's Studio, 211 West 57th St. (265-5670); Lee's Art Shop, 220 West 57th St. (247-0110); Mon.–Sat. 10 a.m.–7 p.m. Sale through 5/18.* ▬

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A Complete Entertainment Guide for the Week Beginning Apr. 24.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Thru Apr. 23: *Enormous Changes at the Last Minute.* Opening Apr. 24: *When the Raven Flies.* #2—*The Illusionist.*

2. **VANDAM**—Vandam St. nr. Ave. of the Americas. 675-0498. *The Times of Harvey Milk.*

4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Thru Apr. 25: *The Sure Thing.* **AGEE ROOM**—Thru Apr. 23: *Hotel New York; Nadja à Paris.* Beg. Apr. 24: *Enormous Changes at the Last Minute.*

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*What Have I Done to Deserve This?* #2—*Berry Gordy's the Last Dragon.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Stop Making Sense.*

7. **ART**—8th St. E. of University Pl. 473-7014. *Lost in America.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Apr. 22: *Mon Oncle; Mr. Hulot's Holiday.* Apr. 23: *Romance; Inspiration.* Apr. 24: *Down Argentine Way; The Gang's All Here.* Apr. 25: *I Wake Up Screaming; Boomerang.* Apr. 26–27: *The Trial; The Third Man.* Apr. 28: *And Then There Were None; Dead of Night.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Program unavailable.

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Apr. 23: *Blow-Up; The Passenger.* Apr. 24–25: *Last Tango in Paris; A Man and a Woman.* Apr. 26–27: *Life of Brian; And Now for Something Completely Different.* Apr. 28–30: *The King of Comedy; Stardust Memories.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields.* #2—*Moving Violations.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Camila.* #2—Thru Apr. 25: *The Company of Wolves.* Opening Apr. 26: *Where's Picone?* #3—*Stranger Than Paradise.* #4—*The Makioka Sisters.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Alamo Bay.* #2—*A Passage to India; The Care Bears Movie.* #3—*Amadeus.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru Apr. 25: *The Breakfast Club.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Alamo Bay.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Purple Rose of Cairo.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru Apr. 25: *Beverly Hills Cop.* Opening Apr. 26: *Just One of the Guys.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—Thru Apr. 25: *Cat's Eye.* Opening Apr. 26: *Stick.* #2—*Desperately Seeking Susan.* #3—*Mask.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*The Killing Fields.* #2—*Ladyhawke.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Witness.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Police Academy 2: Their First Assignment.* #2—*Moving Violations.* #3—*Porky's Revenge.* #4—*The Falcon and the Snowman.* #5—*9 Deaths of the Ninja.* #6—*The Breakfast Club.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Mask.* #2—Thru Apr. 25: *Cat's Eye.* Opening Apr. 26: *Stick.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Apr. 25: *The Care Bears Movie.* Opening Apr. 26: *New Kids.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Purple Rose of Cairo.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Berry Gordy's the Last Dragon.* #2—Thru Apr. 25: *Return of the Jedi.* Beg. Apr. 26: *Tomboy.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Fraternity Vacation.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Friday the 13th Part V.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Apr. 22: *Under the Volcano; Wise Blood.* Apr. 23–24: *Entre Nous; Le Bal.* Apr. 25–27: *Caligula.* Apr. 28–29: *Fellini's Casanova; The Decameron.* #2—Apr. 22–23: *A Hard Day's Night; Let It Be.* Apr. 24–25: *Enter the Dragon; The Warriors.* Apr. 26–27: *Mrs. Soffel; Mass Appeal.* Apr. 28: *The Bostonians.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*The Company of Wolves.* #2—Thru Apr. 25: *Alamo Bay.* Opening Apr. 26: *Just One of the Guys.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Amadeus.*

43. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus.*

44. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Apr. 25: "Greek Film Week." *Apr. 22: Rembetiko.* Apr. 22 & 25: *Angel.* Apr. 23 & 25: *Sudden Love.* Apr. 23–24: *1922.* Apr. 24: *The Price of Love.* Apr. 27–May 5: "Israeli Film Festival." Apr. 27: *Atalia; Hamsin.* Apr. 28: *Burning Land; Exodus; Koko Is 19; Rage and Glory.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Ladyhawke.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *A Passage to India.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Heartbreakers.*

48. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Moving Violations.*

49. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Petit Con.*

50. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Private Function.*

51. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. Thru Apr. 25: *Beverly Hills Cop.*

52. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Lost in America.* #2—*Police Academy 2: Their First Assignment.*

53. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Lily in Love.* **CORONET**—Thru Apr. 25: *King David.* Opening Apr. 26: *1918.*

54. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Killing Fields.*

55. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. Thru Apr. 25: *A Test of Love.* Opening Apr. 26: *Mikey and Nicky.* **CINEMA II**—753-0774. *My First Wife.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Desperately Seeking Susan.* #2—832-2720. *The Company of Wolves.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Alamo Bay.* #2—*Mask.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. *Desperately Seeking Susan.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—Thru Apr. 25: *Cat's Eye.* Opening Apr. 26: *Stick.* #2—*9 Deaths of the Ninja.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru Apr. 25: *Ladyhawke.* Opening Apr. 26: *New Kids.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*Police Academy 2: Their First Assignment.* #2—*Berry Gordy's the Last Dragon.*

61st Street and Above
West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Desperately Seeking Susan.*

81. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*Amadeus.* #2—*Camila.* #3—*Jules and Jim.*

82. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*The Purple Rose of Cairo.* #2—*Streetwise.*

83. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 27: "Alfred Hitchcock." Thru Apr. 23: *The Lady Vanishes* (1938); *Rebecca.* Apr. 24–27: *The 39 Steps* (1935); *North by Northwest.* Apr. 28–May 1: *The Music Man.*

84. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*The Brother From Another Planet.* #2—*My New Partner.*

85. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*Police Academy 2: Their First Assignment.* #2—*Cat's Eye.* #3—*Moving Violations.* #4—*Berry Gordy's the Last Dragon.*

86. **LOEWS 84TH STREET SIX—On B'way.** 877-3600. #1—*Lost in America.* #2—*Mask.* #3—Thru Apr. 25: *Ladyhawke.* Opening Apr. 26: *Stick.* #4—*Alamo Bay.* #5—*Witness.* #6—*Desperately Seeking Susan.*

87. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—*Blood Simple.* #2—*A Passage to India.*

88. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 22: *Gilda; Fire Down Below.* Apr. 23: *Bluebeard's Eighth Wife; That Uncertain Feeling.* Apr. 24: *The Last Picture Show; Hud.* Apr. 25: *The Golden Age of Second Avenue; The Golem.* Apr. 26: *Eating Raoul; The Little Shop of Horrors.* Apr. 27: *Gallipoli; Walkabout.* Apr. 28: *The Wages of Fear; Diabolique.*

89. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Apr. 22: *Mr. Arkadin; The Trial.* Apr. 23: *Winter Kills; Cutter's Way.* Apr. 24: *Ohayo; Tokyo Story.* Apr. 25: *Bizarre, Bizarre; The Lower Depths* (1936). Apr. 26–May 2: *Tokyo-Ga; Chambre 666.*

90. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Apr. 25: *Cat's Eye.* Opening Apr. 26: *Stick.* #2—Thru Apr. 25: *Berry Gordy's the Last Dragon.* Beg. Apr. 26: *A Sunday in the Country; Entre Nous.* #3—Thru Apr. 25: *The Sure Thing.* Beg. Apr. 26: *The Killing Fields.* #4—Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26: *DefCon4.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. Apr. 24 at 7: "The Basie Years": highlights of the career of Count Basie in slides and archival films. Naturemax Theater: *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30 p.m., Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. "Video in the Gallery": Apr. 26–27 at 6:30: *Das Propellorband* (West Germany, 1979) by Klaus vom Bruch, and *Die Distanz Zwischen Mir und Meinen Verlusten* (W. Ger., 1983) by Marcel Odenbach. "Personal Visions: Leading East Coast Independent Animators of the Last Decade": Apr. 26 at 7:30: Jane Aarón, George Griffin, Kathy Rose; Apr. 27 at 7:30: David Ehrlich, Al Jarnow, Dennis Pies, Richard Protovin.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. "Asians in America: The Filipino Immigrant." Apr. 26 at 7: *Pinoy* (1979) by Deborah Bock, and *The Fall of the I-Hotel* (1984) by Curtis Choy.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Apr. 24 at 7:30: *Kipps* (1941) by Carol Reed, with Michael Redgrave.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Apr. 25 at 8: *Love Stinks—Pictures of Everyday Madness* (West Germany, 1980–81) by Birgit and Wilhelm Hein. Apr. 26 at 8: 8 mm films by Jeff Preiss. Apr. 27 at 8: "New Directions in Japan." Apr. 28 at 7: "Georges Méliès—Films célèbres et films inédits": 16 films (1896–1909), presented by Madeleine Malthete-Méliès—see also **Columbia University** and **Millennium Film Workshop;** at 9: "New Filmmakers Showcase"; filmmakers present.

COLUMBIA UNIVERSITY—Wood Auditorium, Avery Hall, 116th St. bet. B'way and Amsterdam Ave. 280-4482 (Maison Française). Contribution $3; students and members $1. Apr. 25 at 8: "Georges Mé-

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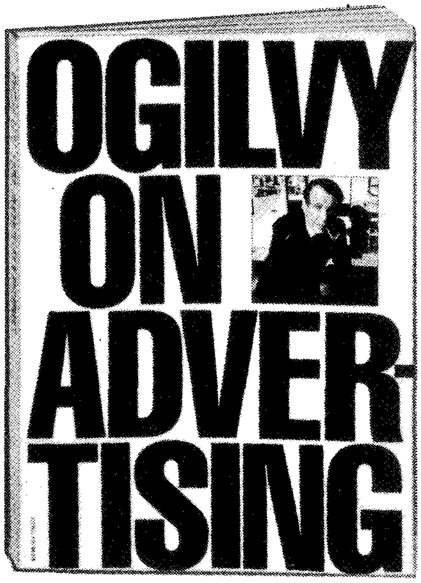

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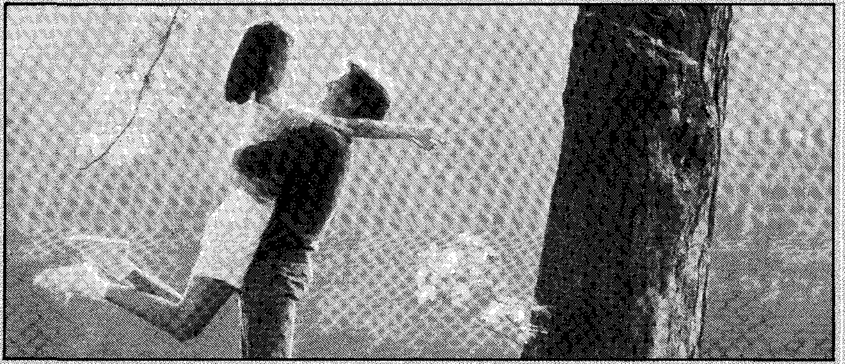

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liès: 16 Films 1896 to 1909": presented by Madeleine Malthete-Méliès. See also **Collective for Living Cinema** and **Millennium Film Workshop**.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Apr. 24 at 1, 3:15, 6 & 8:30: *Moulin Rouge* (1928) by E. A. Dupont.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, One W. 4th St. 674-5300. Adm. $2; students free. "Israel Through Its Own Eyes." Apr. 25 at 8: *The Wooden Gun* (1979) by Ilan Moshenson.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Isuzu Yamada, Actress." Apr. 26 at 7:30: *Tsuruhachi and Tsurujiro* (1938) by Mikio Naruse. Apr. 27 at 2: *Sisters of Gion* (1936) by Kenji Mizoguchi, and *Downtown* (1957) by Yasuki Chiba. Apr. 28 at 2: *A Cat, Two Women, and One Man* (1956) by Shiro Toyoda.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Adm. $4: "Confronting the Holocaust: Contemporary German Films." Apr. 25 at 6: *One Day* (1965) by Egon Monk; filmmaker present; 8:30: *David* (1979) by Peter Lilienthal; filmmaker present.

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Apr. 27 : Tue.–Sat. at 1: *Thirty-four Years* (1979) and *First Person, Familiar Places* (1984) by Mark Brady; at 2: "French Video"; 3:30: "Image on the Run": Dutch video.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3; members $2. Apr. 25 at 8: Video by Ira Schneider. Apr. 26 at 8: "Les Burlesques de Georges Méliès": 17 films by Méliès, presented by Madeleine Malthete-Méliès—see also **Collective for Living Cinema** and **Columbia University**. Apr. 27 at 8: *Before Need* (1979) by Gunvar Nelson and Dorothy Wiley.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** "China Film Week II." Apr. 22 at 2:30: *Adventures of a Wanderer* (1984) by Yu Bencheng; at 6: *In-Laws* (1983) by Zhao Huanzhang. Apr. 23 at 2:30: *Regret for the Past* (1981) by Shui Hua; at 6: (See Apr. 22 at 2:30). Apr. 25 at 2:30 & 6: "A History of Camera Movement": *Variété* (Germany, 1925) by E. A. Dupont. Returning Apr. 26: "Traditions," Part Two of "British Film." Apr. 26 at 2:30: *The Young Mr. Pitt* (1942) by Carol Reed. Apr. 27 at 2: (See Apr. 26 at 2:30); at 5: *The Way Ahead* (1944) by Carol Reed. Apr. 28 at 2: *South Riding* (1938) by Victor Saville; at 5: *This Happy Breed* (1944) by David Lean. **Titus Theater 2:** "Films From the Archives." Apr. 22 at 3 & 6:30: *Les Amants* (France, 1958) by Louis Malle. Apr. 23 at 3 & 6:30: *The Airship Destroyer* (1909), *Aeroplane Flight Over the Seine Valley* (1910–12), *Airscrew* (1940) by Grahame Thorp, *Ack Ack* (1941) by P. Baylis, *AAR Report* (1944), *Army-Navy Screen Magazine #27* (c. 1942), *The Autobiography of a Jeep* (1943) by Irving Lerner, and *Automania 2000* (1963) by John Hales. Apr. 25 at 3 & 6:30: "What's Happening?": *The Great Weirton Steel* (1984) by Catherine Pozzo di Borgo. Beg. Apr. 26: Retrospective of films by F. W. Murnau. Apr. 26 at 3: *Der Brennende Acker* (Germany, 1922); 6:30: *Nosferatu—Eine Symphonie des Grauens* (Germany, 1922). Apr. 27 at 2:30: (See Apr. 26 at 6:30); 5:30: (See Apr. 26 at 3). Apr. 28 at 2:30: *Schloss Vogelöd* (Germany, 1921); 5:30: *Der Gang in die Nacht* (Germany, 1920).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Apr. 22 at 8: *Paris, Texas* (1984) by Wim Wenders. Apr. 23 at 8: Films by Ralph Arlyck; filmmaker present. Apr. 24 at 8: *Kings of the Road* (West Germany, 1976) by Wim Wenders. Apr. 25 & 29 at 8, Apr. 26–27 at 7:30 & 9:45, Apr. 28 at 5 & 7:30: *The Brother From Another Planet* (1984) by John Sayles; Apr. 26 at 8 (in the **Screening Room**): *Gentlemen Prefer Blondes* (1953) by Howard Hawks.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Apr. 27 at 1:30: *Close Encounters of the Third Kind* (1977) by Steven Spielberg.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 22 at 5:30: *Pretty Baby* (1978) by Louis Malle. Apr. 23 at 12 noon: *The Philadelphia Story* (1940) by George Cukor; 2:30: *The Walker* by Stephen Weathergill, *The Lost Pilgrim*, and *Gypsies: Sons of the Wind*. Apr. 25 at 12 noon: *Scared Straight* (1978) by Arnold Shapiro; 5:30: *Joe's Bed-Stuy Barbershop: We Cut Heads* by Spike Lee; filmmaker present. "Dance on Camera Festival 1985": Apr. 28 at 1:30 & Apr. 29 at 5:30.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *French Cancan* (France, 1955, uncut) by Jean Renoir, with Jean Gabin. Free: Fri.–Sun. at 2: *Sanford Meisner: The Theater's Best Kept Secret* (1984) by Nick Doob.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Apr. 27 at 2: *Le Gai Savoir* (France, 1969) by Jean-Luc Godard.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Apr. 26 at 8, Apr. 28 at 2:30: *Perceval* (France, 1978) by Eric Rohmer.

TRUCK AND WAREHOUSE THEATER—79 E. 4th St. 254-5060. Adm. $3. Apr. 24 at 8: *America—From Hitler to M-X* (1982) by Joan Harvey.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. "1985 Biennial Exhibition." Video: Thru June 2: Tue., 1:30–6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I–IV; Wed.–Sat., 11:15 a.m.–3:45 p.m., Sun., 12:15–4:45: Works by various artists (for programs, call museum). Film: Apr. 23 at 2 & 6, Apr. 24–26 at 12 noon: *You the Better* (1983) by Ericka Beckman, *Sticks on the Move* (1984) by Elisabeth Ross and Pooh Kaye, *Traveling Light* (1985) and *Remains to Be Seen* (1983) by Jane Aaron, and *Trial Balloons* (1983) by Robert Breer; Apr. 27 at 12 noon, Apr. 28 at 1: *Standard Gauge* (1984) by Morgan Fisher, and *(Psycho Mein Amour)* (1983) by Douglas Davis; Apr. 23 at 3:30, Apr. 24–27 at 2, Apr. 28 at 3: *The Ballad of Sexual Dependency* (1982–85) by Nan Goldin; Apr. 24–27 at 4 & 4:20, Apr. 28 at 5 & 5:20: *OUT OF THE PICTURE (Return of the Invisible Man)* (1983–84) by Perry Hoberman.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Berry Gordy's the Last Dragon.* #2—Thru Apr. 25: *Cat's Eye; The Care Bears Movie.* #3—Thru Apr. 25: *Ladyhawke.* #4—*The Company of Wolves.*

102. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*Moving Violations.* #2—*Berry Gordy's the Last Dragon.*

103. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Moving Violations.* #2—*The Purple Rose of Cairo.*

104. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Amadeus.* #2—*The Purple Rose of Cairo.*

106. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Apr. 25: *Beverly Hills Cop.* Beg. Apr. 26: *New Kids.* #2—*Police Academy 2.* #3—Thru Apr. 25: *Witness.* Beg. Apr. 26: *Just One of the Guys.* #4—Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26: *Tomboy.*

108. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Desperately Seeking Susan.* #2—*Ladyhawke.*

111. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*The Company of Wolves.* #2—*Cat's Eye.* #3—*Police Academy 2.* #4—*Fraternity Vacation; The Care Bears Movie.*

114. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Berry Gordy's the Last Dragon.* #2—*Mask.* #3—*Moving Violations.* #4—*Desperately Seeking Susan.* #5—*The Care Bears Movie.* #6—*The Company of Wolves.* #7—*Ladyhawke.* #8—*9 Deaths of the Ninja.* #9—*Fraternity Vacation.* #10—*Witness.* #11—*Police Academy 2.* #12—*Cat's Eye.*

Brooklyn

(Area Code 718)

200. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*The Company of Wolves.* #2—Thru Apr. 25: *Mask; The Care Bears Movie.* #3—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Stick.* #4—*Police Academy 2.* #5—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *Tomboy.*

201. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Desperately Seeking Susan.* #2—*Berry Gordy's the Last Dragon.*

202. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *DefCon4.* #2—*Desperately Seeking Susan.*

203. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Mask.* #2—*Cat's Eye.* #3—*Fraternity Vacation.*

204. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Police Academy 2.* #2—*Moving Violations.* #3—Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26 (tent.): *New Kids.* #4—Thru Apr. 25: *9 Deaths of the Ninja; Berry Gordy's the Last Dragon.* Beg. Apr. 26: *Just One of the Guys.*

206. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Apr. 25: *Police Academy 2.* Beg. Apr. 26: *Stick.* #2—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Kaddish.* #3—*The Company of Wolves.* #4—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *Tomboy.* #5—Thru Apr. 25: *Desperately Seeking Susan.* Beg. Apr. 26: *New Kids.* #6—Thru Apr. 25: *Berry Gordy's the Last Dragon.* Beg. Apr. 26: *DefCon4.*

207. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—*Witness.* #2—*Desperately Seeking Susan.*

208. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Ladyhawke.* #2—*Cat's Eye; The Care Bears Movie.* #3—*Moving Violations.*

209. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Apr. 25: *Amadeus.* #2—*The Purple Rose of Cairo.*

213. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Desperately Seeking Susan.* #2—*Mask.*

214. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*Lost in America.* #2—*Cat's Eye.* #3—*Berry Gordy's the Last Dragon.* #4—*Police Academy 2.*

216. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Apr. 25: *Beverly Hills Cop.* Beg. Apr. 26: *The Killing Fields.*

217. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Desperately Seeking Susan.* #2—*Fraternity Vacation.* #3—*Ladyhawke.* #4—*Moving Violations.* #5—*The Purple Rose of Cairo.*

218. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. *Lily in Love.*

219. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Apr. 25: *Amadeus.* #2—Thru Apr. 25: *Cat's Eye.*

220. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—*Police Academy 2.* #2—*Berry Gordy's the Last Dragon.* #3—*9 Deaths of the Ninja.*

Queens

(Area Code 718)

300. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Apr. 25: *Berry Gordy's the Last Dragon; Ladyhawke.* Beg. Apr. 26: *Just One of the Guys.* #2—Thru Apr. 25: *Moving Violations.* Beg. Apr. 26: *New Kids.* #3—*Police Academy 2.* #4—*Desperately Seeking Susan.*

301. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*Cat's Eye.* #2—*Police Academy 2.*

302. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*Amadeus.* #2—Thru Apr. 25: *Ladyhawke; Lily in Love.* Beg. Apr. 26: *New Kids.* #3—*Alamo Bay.* #4—*Lost in America.*

303. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Beg. Apr. 26: *Beverly Hills Cop.*

304. **DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*The Purple Rose of Cairo.* #2—*Desperately Seeking Susan.* #3—*Moving Violations.* #4—*Lost in America.* #5—*Mask.* #6—Thru Apr. 25: *Fraternity Vacation.* Beg. Apr. 26: *Stick.* #7—*Ladyhawke.*

305. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*Cat's Eye.* #2—*Mask.*

306. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*Desperately Seeking Susan.* #2—*Amadeus.* #3—*Fraternity Vacation.* #4—*Cat's Eye.*

307. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—*Ladyhawke.* #2—*Mask.* #3—*Lost in America.*

308. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—*Cat's Eye.* #2—*Berry Gordy's the Last Dragon.* #3—*Police Academy 2.*

309. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Moving Violations.* #2—*Desperately Seeking Susan.* #3—Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26 (tent.): *Tomboy.* #4—Thru Apr. 25: *9 Deaths of the Ninja.* Beg. Apr. 26: *Just One of the Guys.*

310. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*Mask.* #2—*Witness.*

311. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Apr. 25: *Beverly Hills Cop.* Beg. Apr. 26: *The Killing Fields.* #2—Thru Apr. 25: *A Passage to India.*

312. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

313. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—*Alamo Bay.* #2—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Just One of the Guys.*

314. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *Witness.*

315. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*Police Academy 2.* #2—*Moving Violations.* #3—*The Company of Wolves.* #4—Thru Apr. 25: *9 Deaths of the Ninja; Berry Gordy's the Last Dragon.* Beg. Apr. 26: *New Kids.*

316. **FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—*Moving Violations.* #2—*Ladyhawke.* #3—*Amadeus.* #4—*Lily in Love.* #5—*Fraternity Vacation; The Care Bears Movie.* #6—*The Company of Wolves.* #7—*Mask.*

317. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*Berry Gordy's the Last Dragon.* #2—*Beverly Hills Cop.*

318. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Apr. 25: *Fraternity Vacation.* Beg. Apr. 26: *New Kids.* #2—Thru Apr. 25: *Desperately Seeking Susan.* Beg. Apr. 26: *Stick.* #3—*Moving Violations.*

319. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Tomboy.* #2—*The Company of Wolves.*

320. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—*Police Academy 2.* #2—*Berry Gordy's the Last Dragon.* #3—Thru Apr. 25: *9 Deaths of the Ninja; The Care Bears Movie.* Beg. Apr. 26: *Just One of the Guys.*

322. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. #1—Beg. Apr. 26: *The Killing Fields.* #2—Beg. Apr. 26: *The Breakfast Club.*

324. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—*Police Academy 2.* #2—*The Company of Wolves.*

325. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Apr. 25: *Friday the 13th Part V; The Dead Zone.*

326. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—*Friday the 13th Part V.* #2—*Beverly Hills Cop.* #3—*Porky's Revenge.*

328. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—*The Company of Wolves.* #2—Thru Apr. 25: *Amadeus; The Care Bears Movie.* #3—Thru Apr. 25: *Cat's Eye.*

329. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—*Cat's Eye.* #2—*Desperately Seeking Susan.*

330. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—*Moving Violations.* #2—*The Company of Wolves.*

331. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Apr. 25: *Porky's Revenge.*

Staten Island

(Area Code 718)

400. **ELTINGVILLE—AMBOY**—356-3800. #1—Thru Apr. 25: *Beverly Hills Cop.* Beg. Apr. 26: *Witness.* #2—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *Just One of the Guys.*

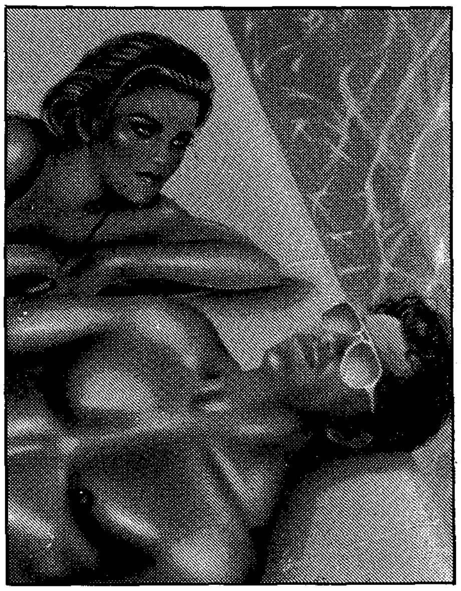
401. **NEW DORP—HYLAN**—351-6601. #1—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *New Kids.* #2—*The Purple Rose of Cairo.*

402. **NEW DORP—LANE**—351-2110. *The Company of Wolves.*

403. **NEW DORP—RAE**—979-0444. #1—*Berry Gordy's the Last Dragon.* #2—*Desperately Seeking Susan.*

404. **NEW DORP—RKO FOX PLAZA**—987-6800. #1—*Cat's Eye.* #2—*Mask.*

405. **NEW SPRINGVILLE—ISLAND**—761-6666. #1—*Police Academy 2.* #2—*Moving Violations.*



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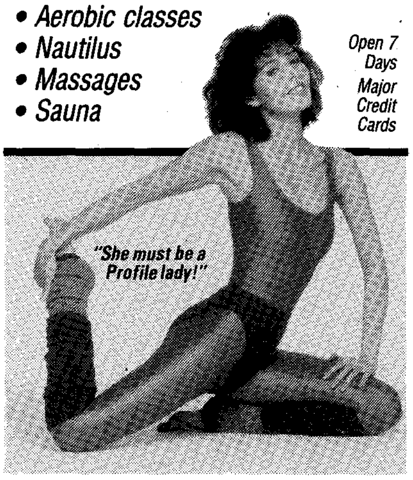
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406. **NEW SPRINGVILLE—RKO RICHMOND—**761-3103. *Fraternity Vacation.*

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500. **BALDWIN—GRAND AVENUE—**223-2323. #1—*The Purple Rose of Cairo.* #2—Thru Apr. 25: *Desperately Seeking Susan.* Beg. Apr. 26: *New Kids.*

501. **BALDWIN—RKO—**223-9230. *Berry Gordy's the Last Dragon.*

502. **BELLEROSE—RKO—**775-1351. Thru Apr. 23: *Vision Quest.* Beg. Apr. 24: *The Falcon and the Snowman.*

506. **EAST MEADOW—FLICK—**794-8008. #1—*The Purple Rose of Cairo.* #2—*Lost in America.*

507. **EAST MEADOW—MEADOWBROOK—**731-2423. #1—*Moving Violations.* #2—Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26: *Just One of the Guys.* #3—*Police Academy 2.* #4—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *New Kids.*

509. **FLORAL PARK—RKO FLORAL—**352-2280. *Ladyhawke.*

511. **GARDEN CITY—RKO ROOSEVELT FIELD—**741-4007. #1—*Beverly Hills Cop.* #2—*Moving Violations.* #3—*Police Academy 2.*

512. **GARDEN CITY PARK—RKO PARK EAST—**741-8484. Thru Apr. 25: *Mask.* Beg. Apr. 26: *New Kids.*

513. **GREAT NECK—SQUIRE—**466-2020. #1—*Police Academy 2.* #2—Thru Apr. 25: *Berry Gordy's the Last Dragon.* Beg. Apr. 26: *Tomboy.* #3—*Moving Violations.*

514. **HEWLETT—RKO—**791-6768. Thru Apr. 23: *Vision Quest.* Beg. Apr. 24: *The Falcon and the Snowman.*

515. **HICKSVILLE—HICKSVILLE—**931-0749. #1—*The Company of Wolves.* #2—Thru Apr. 25: *The Killing Fields.* Beg. Apr. 26: *Just One of the Guys.*

516. **HICKSVILLE—MID-PLAZA—**433-2400. #1—*Beverly Hills Cop.* #2—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Stick.* #3—*Mask.* #4—*Moving Violations.* #5—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *New Kids.* #6—*Berry Gordy's the Last Dragon.* #7—*Amadeus.*

517. **LAWRENCE—RKO—**371-0203. #1—Thru Apr. 25: *Fraternity Vacation.* Beg. Apr. 26: *New Kids.* #2—*Cat's Eye.* #3—*Ladyhawke.*

518. **LEVITTOWN—LEVITTOWN—**731-0516. #1—Thru Apr. 25: *A Passage to India.* Beg. Apr. 26: *The Killing Fields.* #2—Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26 (tent.): *Return of the Jedi.*

519. **LEVITTOWN—LOEWS NASSAU—**731-5400. #1—*Cat's Eye.* #2—*The Breakfast Club.* #3—*Mask.* #4—*Fraternity Vacation.* #5—*Witness.* #6—*Berry Gordy's the Last Dragon.*

520. **LONG BEACH—LIDO—**432-0056. Thru Apr. 25: *Porky's Revenge; Revenge of the Nerds.* Beg. Apr. 26: *Beverly Hills Cop; The Warriors.*

521. **LYNBROOK—LYNBROOK—**593-1033. #1—*Desperately Seeking Susan.* #2—*Moving Violations.* #3—Thru Apr. 25: *Berry Gordy's the Last Dragon.* Beg. Apr. 26: *Just One of the Guys.* #4—*The Company of Wolves.*

522. **LYNBROOK—STUDIO ONE—**599-1444. *The Purple Rose of Cairo.*

523. **MALVERNE—TWIN—**599-6966. #1—Thru Apr. 25: *A Passage to India.* Beg. Apr. 26: *The Killing Fields.* #2—Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26 (tent.): *Beverly Hills Cop.*

524. **MANHASSET—MANHASSET—**627-7887. #1—*The Purple Rose of Cairo.* #2—*Lost in America.* #3—*Amadeus.*

525. **MANHASSET—RKO CINEMA—**627-1300. *Witness.*

526. **MASSAPEQUA—PEQUA—**799-6464. *Beverly Hills Cop.*

527. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—**795-2244. #1—Thru Apr. 25: *9 Deaths of the Ninja.* Beg. Apr. 26: *Just One of the Guys.* #2—*Desperately Seeking Susan.* #3—*Moving Violations.* #4—*Berry Gordy's the Last Dragon.* #5—Thru Apr. 25: *Alamo Bay.* Beg. Apr. 26: *New Kids.* #6—*Police Academy 2.* #7—*The Company of Wolves.* #8—*Lost in America.* #9—Thru Apr. 25: *Ladyhawke.*

528. **MERRICK—MALL—**623-4424. Program unavailable.

529. **MERRICK—TWIN—**546-1271. #1—Thru Apr. 25: *Cat's Eye.* #2—Thru Apr. 25: *Mask.*

530. **NEW HYDE PARK—HERRICKS—**747-0555. #1—Thru Apr. 25: *Desperately Seeking Susan.* Beg. Apr. 26: *Just One of the Guys.* #2—*The Purple Rose of Cairo.*

531. **OCEANSIDE—OCEANSIDE—**536-7565. #1—Thru Apr. 25: *Friday the 13th Part V.* #2—Thru Apr. 25: *Amadeus.*

532. **OLD BETHPAGE—CINE CAPRI—**752-1610. *The Breakfast Club.*

533. **PLAINVIEW—OLD COUNTRY—**931-4242. #1—*The Company of Wolves.* #2—Thru Apr. 25: *Amadeus.* Beg. Apr. 26: *New Kids.*

534. **PLAINVIEW—RKO MORTON VILLAGE—**938-2323. *Lost in America.*

535. **PLAINVIEW—RKO TWIN—**931-1333. #1—*Witness.* #2—*Ladyhawke.*

536. **PORT WASHINGTON—MOVIES—**944-6200. #1—*Desperately Seeking Susan.* #2—Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26: *Stick.* #3—*Mask.*

538. **ROCKVILLE CENTRE—RKO FANTASY—**764-8000. *Mask.*

539. **ROCKVILLE CENTRE—RKO TWIN—**678-3121. #1—*Police Academy 2.* #2—*Witness.*

540. **ROSLYN—ROSLYN—**621-8488. #1—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *New Kids.* #2—*Lily in Love.*

541. **SYOSSET—SYOSSET—**921-5810. #1—*Police Academy 2.* #2—*Desperately Seeking Susan.* #3—*Alamo Bay.*

542. **SYOSSET—UA CINEMA** 150—364-0700. *The Purple Rose of Cairo.*

543. **VALLEY STREAM—RKO GREEN ACRES—**561-2100. #1—*Lily in Love.* #2—*Moving Violations.* #3—*Berry Gordy's the Last Dragon.*

544. **VALLEY STREAM—SUNRISE—**825-5700. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*Desperately Seeking Susan.* #4—*Fraternity Vacation.* #5—*The Care Bears Movie.* #6—*The Company of Wolves.* #7—*Cat's Eye.* #8—*Lost in America.* #9—*Alamo Bay.* #10—*Mask.* #11—*Police Academy 2.* #12—*Ladyhawke.* #13—*9 Deaths of the Ninja.*

545. **WANTAGH—RKO—**781-6969. *Amadeus.*

546. **WESTBURY—DRIVE-IN—**334-3400. #1—*Moving Violations.* #2—Thru Apr. 25: *Police Academy 2.* Beg. Apr. 26: *Tomboy.* #3—Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26: *Just One of the Guys.*

547. **WESTBURY—WESTBURY—**333-1911. #1—Thru Apr. 25: *Amadeus.* #2—Thru Apr. 25: *Places in the Heart.*

Suffolk County

600. **BABYLON—BABYLON—**669-3399. #1—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Just One of the Guys.* #2—*Desperately Seeking Susan.* #3—*Lost in America.*

601. **BABYLON—RKO—**669-0700. #1—Thru Apr. 25: *Witness.* Beg. Apr. 26: *New Kids.* #2—*Moving Violations.*

602. **BABYLON—SOUTH BAY—**587-7676. #1—*Mask.* #2—*Beverly Hills Cop.* #3—*The Purple Rose of Cairo.*

603. **BAY SHORE—CINEMA—**665-1722. *The Company of Wolves.*

604. **BAY SHORE—LOEWS SOUTH SHORE MALL—**666-4000. #1—*Cat's Eye.* #2—*Police Academy 2.*

606. **BRENTWOOD—BRENTWOOD—**273-3900. Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26: *Return of the Jedi.*

607. **CENTER MORICHES—CENTER—**878-2100. Thru Apr. 25: *Beverly Hills Cop.*

609. **COMMACK—MULTIPLEX—**462-6953. #1—*Desperately Seeking Susan.* #2—*Berry Gordy's the Last Dragon.* #3—*Beverly Hills Cop.* #4—*The Breakfast Club.* #5—*The Company of Wolves.* #6—*Witness.* #7—*The Care Bears Movie.* #8—*Ladyhawke.* #9—*Mask.* #10—*Cat's Eye.* #11—*Fraternity Vacation.* #12—*Police Academy 2.*

610. **COMMACK—RKO—**499-4545. #1—Thru Apr. 25: *The Killing Fields.* Beg. Apr. 26: *New Kids.* #2—*Moving Violations.*

611. **CORAM—PINE—**698-6442. #1—*Moving Violations.* #2—*The Company of Wolves.* #3—*Witness.* #4—*Fraternity Vacation.* #5—*Beverly Hills Cop.*

612. **EAST HAMPTON—CINEMAS**—324-0448. #1—*The Purple Rose of Cairo.* #2—*Desperately Seeking Susan.* #3—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Moving Violations.* #4—*Lost in America.* #5—*Alamo Bay.*

613. **EAST SETAUKET—RKO FOX**—473-2400. *Lost in America; The Care Bears Movie.*

614. **ELWOOD—ELWOOD**—499-7800. #1—*Mask.* #2—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *Just One of the Guys.*

615. **FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—Thru Apr. 25: *Berry Gordy's the Last Dragon.* Beg. Apr. 26: *Just One of the Guys.* #2—*Beverly Hills Cop.*

617. **HUNTINGTON—RKO SHORE**—421-5200. #1—*Police Academy 2.* #2—*Desperately Seeking Susan.* #3—*Moving Violations.* #4—*Cat's Eye; The Care Bears Movie.*

618. **HUNTINGTON—RKO WHITMAN**—423-1300. *Mask.*

619. **HUNTINGTON—RKO YORK**—421-3911. *Witness.*

620. **ISLIP—ISLIP**—581-5200. #1—*Mask.* #2—*Ladyhawke; The Care Bears Movie.* #3—*Amadeus.* #4—*The Purple Rose of Cairo.*

621. **LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *Moving Violations.*

622. **LAKE RONKONKOMA—LAKESIDE**—981-7100. Thru Apr. 25: *Porky's Revenge.*

623. **LINDENHURST—LINDENHURST**—888-5400. Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26: *Return of the Jedi.*

624. **MATTITUCK—MATTITUCK**—298-4405. #1—*Moving Violations; Pinocchio.* #2—*Ladyhawke.* #3—*Amadeus.* #4—*Mask.*

625. **MONTAUK—THE MOVIES**—668-2393. Apr. 26–28: *The Killing Fields.*

626. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**—265-8118. Thru Apr. 25: *Police Academy 2.* Beg. Apr. 26: *New Kids.* **OUTDOOR**—Thru Apr. 25: *Friday the 13th Part V; Hellhole.* Beg. Apr. 26: *Tomboy.*

628. **NORTHPORT—NORTHPORT**—261-8600. Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26: *Return of the Jedi.*

629. **OAKDALE—OAKDALE**—589-8118. Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26: *The Killing Fields.*

631. **PATCHOGUE—TRIPLEX**—475-0601. #1—*Police Academy 2.* #2—*Moving Violations.* #3—*Lost in America.*

632. **PATCHOGUE—RKO PLAZA**—475-5225. #1—*Mask.* #2—Thru Apr. 25: *Fraternity Vacation.* Beg. Apr. 26: *New Kids.*

633. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**—363-7200. *The Company of Wolves.* **OUTDOOR**—Thru Apr. 25: *Beverly Hills Cop.* Beg. Apr. 26 (tent.): *Just One of the Guys.*

634. **PATCHOGUE—SUNWAVE**—475-7766. #1—*The Purple Rose of Cairo.* #2—*Desperately Seeking Susan.*

635. **PORT JEFFERSON—MINI EAST**—928-6555. Thru Apr. 25: *Amadeus.* Beg. Apr. 26: *New Kids.* **WEST**—*Police Academy 2; The Care Bears Movie.*

636. **PORT JEFFERSON STATION—RKO BROOKHAVEN**—473-1200. Thru Apr. 23: *Vision Quest.* Beg. Apr. 24: *The Falcon and the Snowman.*

637. **RIVERHEAD—SUFFOLK**—727-3133. *Cat's Eye.*

639. **SAG HARBOR—SAG HARBOR**—725-0010. Thru Apr. 25: *A Sunday in the Country.* Beg. Apr. 26: *Paris, Texas.*

640. **SAYVILLE—SAYVILLE**—589-0232. #1—*Beverly Hills Cop.* #2—*Cat's Eye; The Care Bears Movie.* #3—*Witness.*

642. **SHIRLEY—TWIN**—281-4466. #1—*Beverly Hills Cop.* #2—Thru Apr. 25: *Berry Gordy's the Last Dragon.* Beg. Apr. 26: *The Killing Fields.*

643. **SMITHTOWN—SMITHTOWN**—265-1551. *The Company of Wolves.*

644. **SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—Thru Apr. 25: *Police Academy 2.* Beg. Apr. 26: *New Kids.* #2—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *Amadeus.* #3—*Witness.*

645. **STONY BROOK—LOEWS**—751-2300. #1—*Mask.* #2—*Desperately Seeking Susan.* #3—*Cat's Eye.*

646. **WEST ISLIP—TWIN**—669-2626. #1—Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26: *The Killing Fields.* #2—Thru Apr. 25: *Berry Gordy's the Last Dragon.* Beg. Apr. 26 (tent.): *Witness.*

647. **WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Amadeus.* #2—*Police Academy 2; The Care Bears Movie.*

648. **WESTHAMPTON—WESTHAMPTON**—288-1500. Thru Apr. 25: *Moving Violations.* Beg. Apr. 26 (tent.): *Ladyhawke.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—Thru Apr. 25: *Amadeus.* Beg. Apr. 26: *Lost in America.* #2—*Desperately Seeking Susan.*

701. **BEDFORD VILLAGE—CINEMA 22**—234-9577. Ladyhawke.

702. **BRONXVILLE—BRONXVILLE**—961-4030. #1—Thru Apr. 25: Ladyhawke. Beg. Apr. 26: *Just One of the Guys.* #2—*Police Academy 2.* #3—*Amadeus.*

703. **GREENBURGH—CINEMA 100**—946-4680. #1—*Desperately Seeking Susan.* #2—*The Purple Rose of Cairo.*

704. **HARRISON—SILVER SCREEN**—835-2961. Thru Apr. 25: *Stop Making Sense.*

705. **HARTSDALE—CINEMA**—428-2200. #1—*Police Academy 2.* #2—*Witness.* #3—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *New Kids.* #4—*Mask.*

706. **LARCHMONT—PLAYHOUSE**—834-3001. *Alamo Bay.*

707. **MAMARONECK—PLAYHOUSE**—698-2200. #1—Thru Apr. 25: *Desperately Seeking Susan.* Beg. Apr. 26 (tent.): *New Kids.* #2—*Police Academy 2.* #3—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Just One of the Guys.* #4—*Moving Violations.*

708. **MOUNT KISCO—MOUNT KISCO**—666-6900. #1—*The Purple Rose of Cairo.* #2—Thru Apr. 25: *Police Academy 2.* Beg. Apr. 26: *New Kids.*

709. **MOUNT VERNON—PARKWAY**—664-3311. Thru Apr. 25: *Desperately Seeking Susan.* Beg. Apr. 26 (tent.): *The Killing Fields.*

710. **NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—*Desperately Seeking Susan.* #2—*Police Academy 2.* #3—*9 Deaths of the Ninja; The Company of Wolves.* #4—*Cat's Eye; Ladyhawke.* #5—*Mask.* #6—*Berry Gordy's the Last Dragon.* #7—*Moving Violations.*

712. **OSSINING—ARCADIAN**—941-5200. #1—*Ladyhawke.* #2—*Police Academy 2.* #3—*The Purple Rose of Cairo; The Care Bears Movie.*

713. **PEEKSKILL—BEACH**—737-6262. #1—*Cat's Eye.* #2—*Moving Violations.* #3—*Desperately Seeking Susan.* #4—*Mask.* #5—*Fraternity Vacation.*

714. **PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—Thru Apr. 25: *Witness.* Beg. Apr. 26: *New Kids.* #2—*Police Academy 2.* #3—*Moving Violations.* #4—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *The Company of Wolves.*

715. **PELHAM—PICTURE HOUSE**—738-3160. Thru Apr. 25: *Beverly Hills Cop.*

716. **PLEASANTVILLE—ROME**—769-0720. #1—Thru Apr. 25: *Cat's Eye.* #2—*Desperately Seeking Susan.*

717. **RYE—RYE RIDGE**—939-8177. #1—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *Stick.* #2—*Witness.*

718. **SCARSDALE—FINE ARTS**—723-6699. Thru Apr. 25: *The Return of the Soldier.* Beg. Apr. 26: *Camila.*

719. **SCARSDALE—PLAZA**—725-0078. Thru Apr. 25: *Beverly Hills Cop.*

720. **WHITE PLAINS—GALLERIA**—997-8198. #1—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Stick.* #2—*Moving Violations.*

721. **WHITE PLAINS—UA CINEMA**—946-2820. Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26 (tent.): *Just One of the Guys.*

724. **YONKERS—MOVIELAND**—793-0002. #1—*The Purple Rose of Cairo.* #2—*Mask.* #3—*Lost in America.* #4—*Moving Violations.*

725. **YONKERS—PARK HILL**—969-4477. #1—*Cat's Eye.* #2—*The Company of Wolves.* #3—*9 Deaths of the Ninja.* #4—*Berry Gordy's the Last Dragon.*

726. **YORKTOWN HEIGHTS—TRIANGLE**—245-7555. #1—*Amadeus.* #2—*Beverly Hills Cop.* #3—*The Purple Rose of Cairo.*

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Rockland County

752. **NANUET—MALL**—623-6336. Program unavailable.

753. **NANUET—ROUTE 59**—623-3355. *Moving Violations.*

754. **NANUET—RKO MOVIES**—623-0211. #1—*Berry Gordy's the Last Dragon.* #2—*The Purple Rose of Cairo.* #3—*Desperately Seeking Susan.* #4—*Cat's Eye.* #5—*Amadeus.*

755. **NEW CITY—TOWN**—634-5100. #1—*Mask.* #2—*The Purple Rose of Cairo.*

756. **NEW CITY—UA CINEMA 304**—634-8200. #1—*Police Academy 2.* #2—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Just One of the Guys.*

757. **NYACK—CINEMA EAST**—358-6631. *Alamo Bay.*

758. **ORANGEBURG—303 DRIVE-IN**—359-2021. *Moving Violations; Mischief.*

759. **PEARL RIVER—CENTRAL**—735-2530. *Ladyhawke.*

760. **PEARL RIVER—PEARL RIVER**—735-6500. *Mask.*

761. **SPRING VALLEY—CINEMA 45**—352-1445. *Beverly Hills Cop.*

762. **SPRING VALLEY—PIX**—425-6902. #1—*Witness.* #2—*Lily in Love.* #3—*Fraternity Vacation.*

763. **STONY POINT—9 W CINEMA**—942-0303. *The Company of Wolves.*

764. **SUFFERN—LAFAYETTE**—357-6030. *Lost in America.*

765. **WEST HAVERSTRAW—PLAZA**—947-2220. *Moving Violations.*

Connecticut

(Area Code 203)
Fairfield County

800. **BROOKFIELD—FINE ARTS**—775-0070. #1—Thru Apr. 25: *Amadeus.* Beg. Apr. 26: *Stick.* #2—*Mask.*

801. **DANBURY—CINE**—743-2200. #1—*Ladyhawke.* #2—*Cat's Eye.* #3—Thru Apr. 25: *Lily in Love.* Beg. Apr. 26: *Just One of the Guys.*

802. **DANBURY—CINEMA**—748-2923. #1—*Moving Violations.* #2—*Desperately Seeking Susan.*

803. **DANBURY—PALACE**—748-7496. #1—*Police Academy 2.* #2—Thru Apr. 25: *Berry Gordy's the Last Dragon.* Beg. Apr. 26: *New Kids.* #3—*The Company of Wolves.*

804. **DARIEN—PLAYHOUSE**—655-0100. Tent.: *Amadeus.*

805. **FAIRFIELD—COMMUNITY**—255-6555. #1—Thru Apr. 25: *Police Academy 2; The Care Bears Movie.* Beg. Apr. 26: *Stick.* #2—*Moving Violations.*

806. **FAIRFIELD—COUNTY**—334-1411. *The Company of Wolves.*

807. **GREENWICH—CINEMA**—869-6030. #1—Thru Apr. 25: *The Breakfast Club.* Beg. Apr. 26: *Stick.* #2—*Mask.*

808. **GREENWICH—PLAZA**—869-4030. #1—*The Purple Rose of Cairo.* #2—*Alamo Bay.* #3—*Lily in Love.*

809. **NEW CANAAN—PLAYHOUSE**—966-0600. Tent.: *Ladyhawke.*

810. **NORWALK—CINEMA**—838-4504. #1—Thru Apr. 25: *Police Academy 2.* Beg. Apr. 26: *Stick.* #2—Thru Apr. 25: *Moving Violations.* Beg. Apr. 26: *Just One of the Guys.*

811. **NORWALK—NORWALK**—866-9202. Thru Apr. 25: *Cat's Eye.*

812. **SOUTH NORWALK—SONO**—866-9202. Thru Apr. 23: *Cal; The Little Drummer Girl.* Apr. 24–26: *Mrs. Soffel; Shoot the Moon.* Apr. 27–May 3: *Stranger Than Paradise.* Apr. 28: *Follow the Child.*

813. **SPRINGDALE—STATE**—325-0250. Thru Apr. 25: *Amadeus.* Beg. Apr. 26: *Beverly Hills Cop.*

814. **STAMFORD—AVON**—324-9205. #1—*Berry Gordy's the Last Dragon.* #2—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *New Kids.*

815. **STAMFORD—CINEMA**—324-3100. #1—*Desperately Seeking Susan.* #2—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Just One of the Guys.* #3—*The Company of Wolves.*

816. **STAMFORD—PARK PLACE**—323-1600. #1—*Amadeus.* #2—Thru Apr. 25: *Cousin, Cousine; Hester Street.*

817. **STAMFORD—RIDGEWAY**—323-5000. #1—*Moving Violations.* #2—*Police Academy 2.*

818. **TRUMBULL—TRANS-LUX**—374-0462. #1—*Police Academy 2.* #2—*Ladyhawke.* #3—*Moving Violations.*

819. **WESTPORT—FINE ARTS**—227-3324. #1—*Witness.* #2—*The Purple Rose of Cairo.* #3—227-9619. *Desperately Seeking Susan.* #4—226-6666. *Mask.*

820. **WESTPORT—POST**—227-0500. *Amadeus.*

821. **WILTON—CINEMA**—762-5678. Thru Apr. 25: *Ladyhawke; The Care Bears Movie.* Beg. Apr. 26: *New Kids.*

New Jersey

(Area Code 201)
Hudson County

900. **ARLINGTON—LINCOLN**—997-6873. #1—*Police Academy 2.* #2—Thru Apr. 25: *Porky's Revenge.* #3—*Mask.*

901. **HARRISON—WARNER**—482-8550. #1—Thru Apr. 25: *Cat's Eye.* Beg. Apr. 26: *DefCon4.* #2—Thru Apr. 25: *Fraternity Vacation.*

902. **JERSEY CITY—HUDSON PLAZA**—433-1100. #1—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Stick.* #2—Thru Apr. 25: *Mask.* Beg. Apr. 26: *Just One of the Guys.*

905. **SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*Cat's Eye.* #2—*Berry Gordy's the Last Dragon.* #3—*Moving Violations.* #4—*Fraternity Vacation.*

906. **SECAUCUS—LOEWS MEADOW**—866-6161. #1—*Witness.* #2—*Desperately Seeking Susan.* #3—*Police Academy 2.* #4—*Ladyhawke.* #5—*Mask.* #6—*Beverly Hills Cop.*

908. **WEST NEW YORK—MAYFAIR**—865-2010. Thru Apr. 25: *Porky's Revenge; Johnny Dangerously.* Beg. Apr. 26: *Friday the 13th Part V.*

Essex County

910. **BLOOMFIELD—CENTER**—748-7900. *Desperately Seeking Susan.*

911. **BLOOMFIELD—RKO ROYAL**—748-3555. #1—*Police Academy 2.* #2—*9 Deaths of the Ninja; The Company of Wolves.*

912. **CEDAR GROVE—CINEMA 23**—239-1462. *Moving Violations.*

915. **LIVINGSTON—COLONY**—992-0800. *Desperately Seeking Susan.*

916. **MAPLEWOOD—MAPLEWOOD**—763-3100. Thru Apr. 25: *Beverly Hills Cop.* Beg. Apr. 26: *New Kids.*

917. **MILLBURN—RKO**—376-0800. #1—*Cat's Eye.* #2—*Mask.*

918. **MONTCLAIR—CLARIDGE**—746-5564. #1—*Cat's Eye.* #2—*Witness.* #3—*Mask.*

919. **MONTCLAIR—WELLMONT**—783-9500. #1—*Beverly Hills Cop.* #2—*Ladyhawke.* #3—*Berry Gordy's the Last Dragon.*

920. **NUTLEY—FRANKLIN**—667-1777. #1—Thru Apr. 25: *The Care Bears Movie.* #2—Thru Apr. 25: *Cat's Eye.* #3—Thru Apr. 25: *Berry Gordy's the Last Dragon.* #4—Thru Apr. 25: *The Company of Wolves.*

921. **UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—Thru Apr. 25: *Desperately Seeking Susan.* Beg. Apr. 26: *New Kids.* #2—*Alamo Bay.* #3—*The Purple Rose of Cairo.*

922. **VERONA—VERONA**—239-0880. Thru Apr. 25: *Amadeus.* Beg. Apr. 26: *Just One of the Guys.*

923. **WEST ORANGE—ESSEX GREEN**—731-7755. #1—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *Stick.* #2—*Police Academy 2; The Care Bears Movie.* #3—*Moving Violations.*

Union County

930. **BERKELEY HEIGHTS—BERKELEY**—464-8888. Thru Apr. 25: *Amadeus.*

931. **CRANFORD—RKO**—276-9120. #1—*Mask.* #2—*Witness.*

932. **ELIZABETH—ELMORA**—352-3483. Thru Apr. 25: *Amadeus.* Beg. Apr. 26: *Just One of the Guys.*

933. **LINDEN—TWIN**—925-9787. #1—Thru Apr. 25: *Cat's Eye.* #2—Thru Apr. 25: *Mask.*

934. **ROSELLE PARK—PARK**—245-0358. Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26: *Return of the Jedi.*

935. **SUMMIT—STRAND**—273-3900. Thru Apr. 25: *Desperately Seeking Susan.*

936. **UNION—FIVE POINTS**—964-3466. *Police Academy 2; The Care Bears Movie.*

937. **UNION—LOST PICTURE SHOW**—964-4497. *The Purple Rose of Cairo.*

938. **UNION—RKO**—686-4373. #1—Thru Apr. 25: *Fraternity Vacation.* Beg. Apr. 26: *New Kids.* #2—*Beverly Hills Cop.*

939. **WESTFIELD—RIALTO**—232-1288. #1—*Moving Violations.* #2—*Desperately Seeking Susan.* #3—Thru Apr. 25: *Alamo Bay.* Beg. Apr. 26 (tent.): *Just One of the Guys.*

940. **WESTFIELD—TWIN**—654-4720. #1—*Ladyhawke.* #2—*The Purple Rose of Cairo.* #3—Thru Apr. 25: *Cat's Eye.*

Bergen County

950. **BERGENFIELD—BERGENFIELD**—385-1600. *Witness; The Care Bears Movie.*

951. **CLOSTER—CLOSTER**—768-8800. *The Purple Rose of Cairo.*

952. **EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*Cat's Eye.* #2—*Mask.* #3—*Ladyhawke.* #4—*Berry Gordy's the Last Dragon.*

953. **EMERSON—TOWN**—261-1000. *Cat's Eye.*

954. **FAIR LAWN—HYWAY**—796-1717. #1—Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26: *Just One of the Guys.* #2—*Amadeus.*

955. **FAIRVIEW—TWIN**—941-2424. #1—*Desperately Seeking Susan.* #2—*Moving Violations.*

956. **FORT LEE—LINWOOD**—944-6900. #1—*Police Academy 2.* #2—Thru Apr. 25: *The Company of Wolves.* Beg. Apr. 26: *Just One of the Guys.*

957. **FORT LEE—SHARON**—224-0202. Thru Apr. 25: *Amadeus.*

958. **OAKLAND—TWIN**—337-4478. #1—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *New Kids.* #2—*Police Academy 2.*

959. **PALISADES PARK—PARK LANE**—944-1086. #1—Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26: *The Killing Fields.* #2—Thru Apr. 25: *Friday the 13th Part V.*

960. **PARAMUS—BERGEN MALL**—845-4449. *The Purple Rose of Cairo.*

961. **PARAMUS—CINEMA 35**—845-5070. *Mask.*

963. **PARAMUS—RKO ROUTE 4**—487-7909. #1—*Berry Gordy's the Last Dragon.* #2—*Alamo Bay.* #3—Thru Apr. 25: *Lost in America.* Beg. Apr. 26: *New Kids.* #4—*The Breakfast Club.* #5—*Beverly Hills Cop.* #6—*Moving Violations.* #7—*Ladyhawke.* #8—*Witness.* #9—*Lily in Love.* #10—*Fraternity Vacation.*

964. **PARAMUS—RKO ROUTE 17**—843-3830. #1—*Desperately Seeking Susan.* #2—*Cat's Eye.* #3—*Police Academy 2.*

965. **RAMSEY—CINEMA**—825-2090. Thru Apr. 25: *Cat's Eye; The Care Bears Movie.*

966. **RAMSEY—INTERSTATE**—327-0153. Program unavailable.

967. **RIDGEFIELD PARK—RIALTO**—641-0617. Thru Apr. 25: *Porky's Revenge.* Beg. Apr. 26: *Beverly Hills Cop.*

968. **RIDGEWOOD—RKO WARNER**—444-1234. #1—*Moving Violations.* #2—*Desperately Seeking Susan.* #3—*Beverly Hills Cop.* #4—Thru Apr. 25: *Ladyhawke.* Beg. Apr. 26: *New Kids.*

969. **RIDGEWOOD—ROSEBUD**—670-9183. Apr. 22–25: *Scaramouche.* Apr. 26–28: *The Taming of the Shrew.*

970. **RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru Apr. 25: *Beverly Hills Cop.* #2—Thru Apr. 25: *Cat's Eye.*

971. **TEANECK—MOVIE CITY**—836-3334. #1—*The Care Bears Movie.* #2—*The Purple Rose of Cairo.* #3—Thru Apr. 25: *Friday the 13th Part V.* Beg. Apr. 26: *Just One of the Guys.* #4—*Lily in Love.*

972. **TENAFLY—BERGEN**—567-0004. *Moving Violations.*

973. **WASHINGTON TOWNSHIP—CINEMA**—666-2221. *Mask.*

974. **WESTWOOD—PASCACK**—664-3200. *Police Academy 2.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York*'s critic.**

ALAMO BAY—(1 hr. 45 min., '85) A rigged morality play about white Texan and Vietnamese refugee fishermen struggling over the shrimp trade on the Gulf Coast. The writer, Alice Arlen, and the director, Louis Malle, have constructed a traditional anti-prejudice melodrama, but they don't have the juice for it; they make us feel bad about ourselves and our country without clarifying the situation or even bringing it to vulgar life. The Vietnamese are all good—hard-working, resourceful, spotless. The Texans are narrow-souled bigots easily taken in by a smooth-talking KKK organizer. The ironies of the situation remain unexplored. No one even points out that the Vietnamese were anti-Communist and that the Texans—many of them Vietnam vets—defended them for years. Amy Madigan, who has an exhilaratingly direct female exuberance, is wonderful as a local woman who employs the Vietnamese as fishermen and who loses the bigoted man she loves for that reason. As the lover, Ed Harris has a mean, small-town stud's swagger; his performance is physically expressive but otherwise muffled. Harris's eyes seem dead, as if the actor had withdrawn from the character. Doom-laden music by Ry Cooder. (Apr. 15, 1985) R. 20, 22, 39, 62, 86, 302, 313, 527, 541, 544, 612, 706, 757, 808, 921, 939, 963

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy.* We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 20, 41, 43, 81, 104, 209, 219, 302, 306, 316, 328, 516, 524, 531, 533, 545, 547, 620, 624, 635, 644, 647, 700, 702, 726, 754, 800, 804, 813, 816, 820, 922, 930, 932, 954, 957

BERRY GORDY'S THE LAST DRAGON—(1 hr. 48 min., '85) An urban fairy tale about a beautiful V.J. and a martial arts expert who rescues her from kidnappers. With Vanity, Taimak, Julius J. Carry III. Music by Stevie Wonder, Smokey Robinson, and other Motown artists. Dir. Michael Schultz. PG-13. 5, 36, 68, 85, 90, 100, 102, 114, 201, 204, 206, 214, 220, 300, 308, 315, 317, 320, 403, 501, 513, 516, 519, 521, 527, 543, 609, 615, 642, 646, 710, 725, 754, 803, 814, 905, 919, 920, 952, 963

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 24, 37, 51, 106, 216, 303, 311, 317, 326, 400, 511, 516, 520, 523, 526, 544, 602, 607, 609, 611, 615, 633, 640, 642, 715, 719, 726, 761, 813, 906, 916, 919, 938, 963, 967, 968, 970

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 87

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Five high-school kids, forced to spend a long Saturday in detention at the school library, confront each other's fears and vulnerabilities. This new movie by John Hughes (*Sixteen Candles*) re-creates the physical limitations and the pressure-cooker atmosphere of a solemnly therapeutic play. It's all about Identity and False Façades and Relationships. Yet much of the acting and writing is good, and the picture is snappily edited by Dede Allen. Emilio Estevez is the wound-up-tight jock who uses his strength as if it were a moral policeman. Molly Ringwald is a popular princess who brings a sushi box lunch to school. Anthony Michael Hall is a champion grade-getter beginning to despise himself. Ally Sheedy, in a moving and funny performance, is a loner and outsider posing as a nut case. The only bad performance in the lot is Judd Nelson's, as Bender, the working-class punk who tells the others off. Nelson has a falsely written role, but he makes things worse by spitting out his lines malevolently. It's an overbearing movie, but it's not dull. (Feb. 18, 1985) R. 21, 32, 322, 519, 532, 609, 807, 963

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 84

CAMILA—(1 hr. 45 min., '84) In Spanish, Eng. subtitles. A high-born woman and a priest run away together in early 19th-century Argentina. This erotic drama comes out for sexual passion and candor, and it castigates male chauvinism, repression, and hypocrisy. It takes all the right positions, and at least one of the erotic scenes has real heat. But the movie is entirely predictable: Once you get the premise, everything else follows mechanically. So-so direction by Maria Luisa Bemberg, who is in her sixties. Starring Susu Pecoraro and Imanol Arias. 13, 81

CAT'S EYE—(1 hr. 34 min., '85) Three stories by Stephen King, adapted for the screen by the author, and related to each other by the presence of a mysterious stray cat. With Drew Barrymore, Candy Clark, Robert Hays, Alan King, Kenneth McMillan, James Naughton, and James Woods. Dir. Lewis Teague. PG-13. 25, 33, 66, 85, 90, 100, 111, 114, 200, 203, 206, 208, 214, 219, 301, 305, 306, 308, 328, 329, 400, 404, 516, 517, 519, 529, 540, 544, 604, 609, 614, 617, 637, 640, 644, 645, 705, 710, 713, 716, 717, 725, 754, 801, 811, 814, 901, 905, 917, 918, 920, 933, 940, 952, 953, 964, 965, 970

THE COMPANY OF WOLVES—(1 hr. 35 min., '85) A teenage girl's lurid dreams of witches and werewolves become interwoven with a tale told by her grandmother. With Angela Lansbury, David Warner, Micha Bergese, and Sarah Patterson. Dir. Neil Jordan. R. 13, 39, 60, 90, 100, 106, 111, 114, 200, 204, 206, 309, 315, 316, 319, 324, 328, 330, 402, 507, 515, 521, 527, 533, 536, 544, 546, 603, 609, 611, 633, 643, 710, 714, 721, 725, 763, 803, 806, 815, 911, 920, 954, 956

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 25, 60, 65, 80, 86, 108, 114, 201, 202, 206, 207, 213, 217, 300, 304, 306, 309, 318, 329, 403, 500, 521, 527, 530, 536, 541, 544, 600, 609, 612, 617, 634, 645, 700, 703, 707, 709, 710, 713, 716, 754, 802, 815, 819, 906, 910, 915, 921, 935, 939, 955, 964, 968

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 1, 4

FRATERNITY VACATION—(1 hr. 35 min., '85) An innocent Iowa college student spends spring break in Palm Springs, California, accompanied by two worldly fraternity brothers. With Stephen Geoffreys, Sheree Wilson, Cameron Dye, Leigh McClosky, and Britt Ekland. Dir. James Frawley. R. 37, 111, 114, 203, 217, 304, 306, 316, 318, 406, 517, 519, 544, 609, 611, 632, 713, 762, 901, 905, 938, 963

FRIDAY THE 13TH PART V—A NEW BEGINNING—(1 hr. 32 min., '85) The *Friday the 13th* series continues, following the exploits of a bloodthirsty, psychopathic killer. With John Shepherd, Shavar Ross, Melanie Kinnaman. Dir. Danny Steinmann. R. 37, 325, 326, 531, 626, 908, 959, 971

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen *who live in the Kalahari Desert of Botswana, a gentle* people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who *turns into a bumbling fool around women; a beautiful* blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63

★ **HEARTBREAKERS**—(1 hr. 38 min., '85) Callow but extremely enjoyable. Writer-director Bobby Roth, a young Hollywood pro with a background in political filmmaking, has a feeling for sensual surfaces, for casualness and good times, and for sex. The two thirtyfiveish heroes—Arthur Blue (Peter Coyote), a painter specializing in erotic Pop Art canvases, and Eli Kahn *(Nick Mancuso), a businessman managing his father's* garment factory—have been great friends for years as well as great rivals who spend half their time trying to do each other in. It's hard to take the theme of buddy-buddy competitiveness very seriously—it's hardly fresh—but the two actors are engaging and the portrait of their lives is satisfying as a fantasy of freedom. Kathryn Harrold, as the girl who leaves Blue for another, more successful artist, is blank and hostile, but Carol Laure is extremely amusing as a vampy French gallery employee, and the late Carol Wayne gives a heartbreaking performance as Blue's model, a sad lady with a big chest and a downturned mouth. *Heartbreakers* is a sweeter, more conventional version of such Bertrand Blier films as *Going Places* and *Get Out Your Handkerchiefs*. Cinematography by Michael Ballhaus. (Apr. 1, 1985) R. 47

HOTEL NEW YORK—(1 hr., '84) The comic adventures of a woman filmmaker in Manhattan. With Gary Indiana, Sidney Geffen, and Jackie Raynal. Written and directed by Raynal. 4

THE ILLUSIONIST—(1 hr. 30 min., '84) A comic, dreamlike fantasy about an unusual Dutch family. With Freek De Jonge. Screenplay by De Jonge and Jos Stelling. Dir. Stelling. 1

JUST ONE OF THE GUYS—(1 hr. 40 min., '85) A comedy about a teenage girl who, in order to win a journalism competition, goes undercover as a male student in her own high school. With Joyce Hyser, Billy Jacobi, William Zabka. Screenplay by Dennis Feldman and Jeff Franklin. Dir. Lisa Gottlieb. PG-13. 24, 39, 106, 204, 300, 309, 313, 320, 400, 507, 515, 521, 527, 530, 546, 600, 614, 615, 633, 702, 707, 721, 756, 801, 810, 815, 902, 922, 932, 939, 954, 956, 971

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no *longer protect his friend. Back in America, he broods* guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 12, 30, 54, 90, 216, 311, 322, 515, 518, 523, 610, 625, 629, 642, 646, 709, 959

KING DAVID—(1 hr. 57 min., '85) In this sober and rather harsh biblical spectacular, writers James Costigan and Andrew Birkin, and director Bruce Beresford, try to capture the unyielding sternness of the Old Testament—the book devoted to a God whose will can be shockingly arbitrary and cruel and downright unfathomable. King Saul (Edward Woodward), leader of the Hebrews, loses God's favor when he is insufficiently ruthless with the heathen Amalekites. God anoints David (Richard Gere), the youth whom Saul loves, but since Saul wants to hold on to his throne, he hounds the young warrior out of the kingdom. For the first hour or so, Woodward, an excellent British theater actor, gives a rip-snorting performance as the tormented king. Beresford, aided by ace set designer Ken Adam, shows himself a master of scale. He keeps the throne rooms low-ceilinged and small; the gathered hosts of the Israelite and Philistine armies are *rather flyblown; the staging of David and Goliath's* struggle is comically satisfying. The movie is rhetorical in style but essentially realistic, but once Richard Gere takes over, *King David* collapses. The filmmakers sweeten David too much (after all, this warrior was the Bismarck of old Israel, uniting the tribes into a nation-state), and Gere doesn't have the bearing, the eyes, of a Jewish king. Even the grim Charlton Heston was better at it. (Apr. 8, 1985) PG-13. 53

LADYHAWKE—(2 hr. 1 min., '85) A romantic adventure, based on medieval legend, about a young thief who becomes involved in the struggle to break a spell that binds two lovers. With Matthew Broderick, Rutger Hauer, Michelle Pfeiffer, Leo McKern, John Wood, and Ken Hutchison. Screenplay by Edward Khmara, Michael Thomas, and Tom Mankiewicz. Dir. Richard Donner. PG-13. 30, 45, 67, 86, 100, 108, 114, 200, 202, 206, 208, 217, 300, 302, 304, 307, 313, 316, 319, 401, 507, 509, 516, 517, 527, 535, 544, 600, 609, 612, 620, 624, 648, 701, 702, 707, 710, 712, 714, 720, 756, 759, 801, 809, 815, 818, 821, 902, 906, 919, 923, 940, 952, 958, 963, 968

LILY IN LOVE—(1 hr. 42 min., '85) In this comedy shot in New York, the husband of a screenwriter—a classical stage actor in the John Barrymore tradition—comes across a script she has written and mistakenly believes the role of leading man was meant for him to play. With Maggie Smith, Christopher Plummer, Adolph Green, and Elke Sommer. Dir. Karoly Makk. PG-13. 53, 218, 302, 316, 540, 543, 762, 801, 808, 963, 971

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally hon*est but thin. (Feb. 25, 1985)* R. 7, 52, 86, 214, 302, 304, 307, 506, 524, 527, 534, 544, 600, 612, 613, 631, 700, 724, 764, 963

THE MAKIOKA SISTERS—(2 hr. 20 min., '83) In Jap*anese, Eng. subtitles. The story of four sisters from a* wealthy Osaka family who must adapt to the changing realities of pre-war Japan. With Keiko Kishi, Juzo Itami, Koji Ishizaka. Based on the novel by Junichiro Tanizaki. Dir. Kon Ichikawa. 13

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much *more than the usual fussy, middle-class solicitude.* As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 25, 33, 62, 86, 114, 200, 203, 213, 304, 305, 307, 310, 316, 404, 512, 516, 519, 529, 536, 538, 544, 602, 609, 614, 618, 620, 624, 632, 644, 705, 710, 713, 724, 755, 760, 800, 807, 819, 900, 902, 906, 917, 918, 931, 933, 952, 961, 973

MOVING VIOLATIONS—(1 hr. 30 min., '85) A send-up of traffic school, following the adventures of an inept group of students and their overzealous instructors. With John Murray, Jennifer Tilly, James Keach, Wendie Jo Sperber, Sally Kellerman, and Clara ("Where's the beef?") Peller. Screenplay by Neal Israel and Pat Proft. Dir. Israel. PG-13. 12, 32, 48, 85, 102, 103, 114, 204, 208, 217, 300, 304, 309, 315, 316, 318, 330, 405, 507, 511, 513, 516, 521, 527, 543, 546, 601, 610, 611, 612, 617, 621, 624, 631, 648, 707, 710, 713, 714, 720, 724, 753, 758, 765, 802, 805, 810, 817, 818, 905, 912, 923, 939, 955, 963, 968, 972

MY FIRST WIFE—(1 hr. 39 min., '84) An Australian drama about the breakdown of a marriage, and a man's emotional upheaval over the loss of his wife and child. With Wendy Hughes and John Hargreaves. Screenplay by Paul Cox and Bob Ellis. Dir. Cox. 55

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. A French formula job about a genially corrupt Parisian cop (Philippe Noiret) who is forced to team up with a sternly principled young member of the force (Thierry Lhermitte). Enraged, the old bribe-*taker plays prank after prank on his surly partner until* he loosens up. Apart from some outrageously jovial moments from the normally melancholy Noiret, the film, which won the César for best picture of 1984, is remarkable only for how thoroughly it appears to plunder American commercial television. Dir. Claude Zidi. (Apr. 15, 1985) R. 84

NEW KIDS—(1 hr. 30 min., '85) Horrible consequences await a brother and sister in the new town that their family has moved to. With Shannon Presby, Lori Loughlin, James Spader, and Eric Stoltz. Screenplay by Stephen Gyllenhaal. Dir. Sean Cunningham. R. 34, 67, 106, 204, 206, 300, 302, 315, 318, 401, 500, 507, 512, 516, 517, 527, 533, 540, 601, 610, 626, 632, 635, 644, 705, 707, 708, 714, 803, 814, 821, 916, 921, 938, 958, 963, 968

1918—(1 hr. 31 min., '85) A small Texas town confronts the hardships of World War I and an influenza epidemic. Adapted by Horton Foote from his play, part of a cycle of nine works about the same Texas community. With William Converse-Roberts, Hallie Foote, Rochelle Oliver, Michael Higgins, and Matthew Broderick. Dir. Ken Harrison. 53

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-*scale, spectacular, yet also intimate, light on its feet,* even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even ex*citing. Judy Davis, a commanding personality, isn't* really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 20, 46, 87, 311, 518, 523

PETIT CON—(1 hr. 30 min., '84) In French, Eng. subtitles. Reviewed in this issue. R. 49

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy*, return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 32, 52, 68, 85, 106, 111, 114, 200, 204, 206, 214, 220, 300, 301, 308, 315, 320, 324, 405, 507, 511, 513, 527, 539, 541, 544, 546, 604, 609, 617, 626, 631, 635, 644, 647, 702, 705, 707, 708, 710, 712, 714, 756, 803, 805, 810, 817, 818, 900, 906, 911, 923, 936, 956, 958, 964, 974

PORKY'S REVENGE—(1 hr. 34 *min.*, '85) *The Florida* high-school students of *Porky's* in another round of raucous comedy. With Dan Monahan, Wyatt Knight, Tony Ganios, Mark Herrier, Kaki Hunter. Written by Ziggy Steinberg. Dir. James Komack. R. 32, 326, 331, 518, 520, 523, 606, 622, 623, 628, 629, 646, 900, 908, 934, 959, 967

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play.* See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 50

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 35, 61, 82, 103, 104, 209, 217, 304, 401, 500, 506, 522, 524, 530, 542, 602, 612, 620, 634, 703, 708, 712, 724, 726, 754, 755, 808, 819, 921, 937, 940, 951, 960, 971

STICK—(1 hr. 46 min., '85) Burt Reynolds stars as an ex-convict, returning to Florida after seven years in a Michigan prison, who tries to go straight and rebuild his life, but becomes involved instead in a web of drugs and death. With George Segal, Candice Bergen, and Charles Durning. Screenplay by Elmore Leonard, based on his novel. Dir. Reynolds. R. 25, 33, 66, 86, 90, 200, 206, 304, 318, 516, 536, 717, 720, 800, 805, 807, 810, 902, 923

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 6, 704

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 13, 812

★ **STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen runaways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. In a self-destructive way, they express their love. The film originated in a *Life* Magazine article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 82

★ **THE SURE THING**—(1 hr. 34 min., '85) Charming. John Cusack, an eighteen-year-old with a slightly melancholy face, is Walter "Gib" Gibson, an Ivy League freshman with an incredibly fast mouth and zero sexual confidence. Eager for girls yet scared, Gib sets off, at Christmas-vacation time, for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny blonde. Along the way, he accidentally links up with a girl he already knows at school—Alison Bradbury (Daphne Zuniga), who keeps a very serious expression on her face at all times and marks everything down in her schedule book. Out on the road, she and Gib fight, get stranded, get soaked in a downpour; they hole up in bus stations and motels, fight and fight again, and they both lose interest in the sexual partners they set out to see. In brief, *The Sure Thing* is *It Happened One Night Goes to College.* A formula? Yes, but a good one when it works, and Cusack makes it fresh. Despite the background of dorm parties and college girl-groping, this is a delicate movie. Rob Reiner, the director, has a sweet touch. Written by Steven L. Bloom and Jonathan Roberts. (Mar. 18, 1985) PG-13. 4, 90

A TEST OF LOVE—(1 hr. 33 min., '85) The true story of a brilliant Australian teenager with cerebral palsy and her struggle to be released from institutional confinement. With Angela Punch McGregor, Drew Forsythe, Tina Arhondis, Wallas Eaton, Liddy Clark. Screenplay by John Patterson and Chris Bortwick, based on the book *Annie's Coming Out*, by Anne McDonald and Rosemary Crossley. Dir. Gil Brealey. PG. 55

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 2

TOKYO-GA—(1 hr. 20 min., '85) In Japanese and German, Eng. subtitles. Director Wim Wenders's impressions of the great Japanese city and the films of Yasujiro Ozu. Included are interviews with Yushun Atsuta, Ozu's lifelong cameraman, Chishu Ryu, an actor who appeared in many of Ozu's films, and Werner Herzog. 89

WHAT HAVE I DONE TO DESERVE THIS?—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. Reviewed in this issue. 5

WHEN THE RAVEN FLIES—(1 hr. 49 min., '84) In Icelandic, Eng. subtitles. An homage to the spaghetti Westerns of Sergio Leone, set among the Vikings of the tenth century, in which the hero tracks down the men who murdered his parents and abducted his sister when he was a small boy. With Jacob Thor Einarsson. Written and directed by Hrafn Gunnlaugsson. 1

WHERE'S PICONE?—(1 hr. 52 min., '84) In Italian, Eng. subtitles. In this political satire, a Neapolitan laborer immolates himself after being laid off, and then mysteriously disappears; his wife, with the help of a bumbling opportunist, tries to find him. With Giancarlo Giannini and Lina Sastri. Screenplay by Nanni Loy and Elvio Porta. Dir. Loy. 13

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 64, 86, 106, 114, 207, 310, 314, 400, 519, 525, 535, 539, 544, 601, 609, 611, 619, 640, 644, 646, 705, 714, 717, 762, 819, 906, 918, 931, 950, 963

Revivals

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1 hr. 29 min., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python (Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin). Dir. Ian MacNaughton. 11

CHAMBRE 666—(45 min., '82) In various languages, with Eng. subtitles. Director Wim Wenders conducts several interviews with international filmmakers (including Jean-Luc Godard, Rainer Werner Fassbinder, Werner Herzog, Steven Spielberg, and Michelangelo Antonioni) about the future of cinema, all in room 666 of the Hotel Martinez during the 1982 Cannes Film Festival. 89

GILDA—(1 hr. 50 min., '46) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of Rita Hayworth as the dazzling heroine, who at one point sings "Put the Blame on Mame" in a self-mocking, sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. 88

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. 81

MIKEY & NICKY—(1 hr. 46 min., '76) A drama about friendship and betrayal among small-time hoods. With Peter Falk, John Cassavetes, and Ned Beatty. Written and directed by Elaine May. R. 55

MR. HULOT'S HOLIDAY—(1 hr. 16 min., '54) In French with no subtitles, but you won't miss them. Hulot (director Jacques Tati), sojourning at a French seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. 8

NORTH BY NORTHWEST—(2 hr. 16 min., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 83

RETURN OF THE JEDI—(2 hr. 10 min., '83) The third *Star Wars* film, a resolution of the cycle's themes, featuring spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F. A. O. Schwarz. One is grateful for so much craftsmanship and savvy, but the basic material of *Jedi* is heavy and square—George Lucas has confined the jokes to the costuming and the creatures. With Mark Hamill, Carrie Fisher, Harrison Ford, Billy Dee Williams, and Anthony Daniels. Dir. Richard Marquand. PG. 36, 518, 606, 623, 628, 934

THE THIRD MAN—(1 hr. 44 min., '49) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. Dir. Carol Reed. 8

THE 39 STEPS (1935)—(1 hr. 21 min.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely-paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. 83

TOKYO STORY—(2 hr. 14 min., '53) In Japanese, Eng. subtitles. Yasujiro Ozu's masterpiece about an elderly Japanese couple and their relationships with their grown children reaches the inner core of universal human experience. 89

THE WARRIORS (1979)—(1 hr. 30 min.) Walter Hill's fantasy of gang wars in New York—a choreographed, electrically brilliant ballet of violence and pleasure. Not to be taken seriously for a minute, but the energy of it can get you high. With Michael Beck. 38

THEATER

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Broadway

Previews and Openings

Monday, April 22

AREN'T WE ALL?—Claudette Colbert, Rex Harrison, Lynn Redgrave, George Rose, and Jeremy Brett in a new production of Frederick Lonsdale's 1923 comedy; with Brenda Forbes, Ned Schmidtke, Leslie O'Hara, Peter Pagan, George Ede, Steven Sutherland, and John Patrick Hurley; directed by Clifford Williams. Story deals with the amorous extravagances of the very rich. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3, $32.50–$42.50; Wed. at 2, $27.50–$37.50. Previews now prior to a 4/29 opening. **Brooks Atkinson Theatre,** 256 W. 47th St. (245-3430). 2 hr., 10 min. All major credit cards. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* a musical play based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featuring René Auberjonois, William Youmans, Susan Browning, Patti Choenour, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. Previewing now prior to a 4/25 opening. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $30.50–$38.50; Fri. & Sat. at 8, $32–$40; Wed. at 2, $27–$35. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 3 hr. All major credit cards.

Friday, April 26

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as are the decor, lighting, and costumes. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$25. Previews start 4/26 prior to a 5/1 opening. **Lyceum Theatre,** 149 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

Tuesday, April 30

DOUBLES—John Cullum, Ron Liebman, Austin Pendleton, and Tony Roberts in David Wiltse's play described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costs. With Kate Collins and Nicholas Weyman. Previews start 4/30 prior to a 5/8 opening. Tickets are $20 for previews, $29.50 after opening. Mon.–Sat. at 8, Wed. & Sat. at 2. **Ritz,** 225 W. 48th St. (582-4022). 2 hr., 10 min. All major credit cards.

Now Playing

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Ann Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon.–Sat. at 8, $25–$35, Sat. at 2, $25–$35, Wed. at 2, $22–$32. **Neil Simon,** 250 W. 52nd (757-8646). 2 hr., 40 min. Credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon that deals with two families and their struggles during the Depression, when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Verna Bloom, Dick Latessa, Wendy Gazelle, Mark Nelson, Dorothy Holland, and Olivia Laurel Mates. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th St. Theatre,** 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ●● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ●● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8, Wed. & Sat. at 2, $30–$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theatre,** 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ●●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$45; Wed. at 2, $20–$35. **Majestic Theatre,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ●● **IRLS**

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. Mon.–Thurs. at 8, Sat. at 2, $30–$45; Fri. & Sat. at 8, $30–$47.50; Wed. at 2, $30–$40. **Mark Hellinger,** 51st and Bdway (757-7064). 2 hr., 20 min. All major credit cards. **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. In the present cast are, alphabetically, Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Frank Langella, Ron Silver, and Jerry Stiller. The production's a wonder; the acting is still a dream come true! Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50–$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). All major credit cards. 3 hr., 15 min.

JOE EGG—Jim Dale and Stockard Channing are the brilliant stars of the Roundabout Theatre Company's excellent production of Peter Nichols's play titled *A Day in the Death of Joe Egg;* featuring Joanna Gleason, John Tillinger, Tenney Walsh, and Margaret Hilton; directed by Arvin Brown. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $20–$35; Wed. at 2, $18.50–$32.50. **Longacre Theater,** 220 W. 48th St. (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. Featured in the cast are Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $25–$45; Wed. at 2, $20–$40; thru 6/30 (which is a gala performance). As of 5/7, Wed. at 2, $25–$42.50; all other perfs. $30–$47.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Featured in the cast are Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merrill has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $22.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. at 2, $17.50–$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, and Sherman Yellen. Directed by Jacques Levy. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison,** 240 W. 47th (757-7164). All major credit cards. 2 hr. ●●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.–Thurs. at 8, Sat. at 2, $12.50–$30, Fri. & Sat. at 8, $12.50–$32.50, Wed. at 2, $12.50–$27.50. **Royale Theatre,** 242 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

THE REAL THING—Nicol Williamson and Laila Robins costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Steven Weber, and Campbell Scott. Tues.–Sat. at 8, $25–$37.50; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. ● **IRLS**

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With James Hazeldine, Elizabeth Lawrence, Edward Petherbridge, and Brian Cox. Tues., Thurs., Fri. & Sat. at 6:45; Wed. & Sun. at 2; $35–$50; thru 5/5. **Nederlander Theater,** 208 W. 41st St. (921-8000). 4 hr., 55 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Maryann Plunkett star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of Seurat and his mistress-model. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35–$45. **Booth Theatre,** 222 W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old who is a gifted tapper. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff,** 200 W. 45th (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First,* with Philip Astor, Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.–Thurs. at 8, $19.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. & Sat. at 2, $15–$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

Off Broadway

ALMOST IN VEGAS—Janet Neipris's comedy, directed by Susan Einhorn, follows the moves of a girl, who, while waiting for her married lover to show up, tries to cope with her erstwhile best friend. With April Shawhan, David Little, Susan Cash, and Mitch McGuire. Wed.–Sat. at 8, Sun. at 3, $8; 4/22–5/19. **Theatre Guinevere,** 15 W. 28th St. (279-4200).

CALIFORNIA DOG FIGHT—Darren McGavin, Mariel Hemingway, Bruce MacVittie, Sheree North, James Remar, and Jimmie Ray Weeks in Mark Lee's play set in a southwestern desert and focusing on an old man who owns a champion dog; directed by Bill Bryden. The action takes place at an illegal pit bullfight on the Sacramento delta. Tues.-Sun. at 8, Sat. & Sun at 2:30; $23–$25; thru 5/19. **The Space at City Center,** 131 W. 55th St. (246-8989).

CREEPS—A play set in the men's washroom at a cerebral palsy center, directed by Stuart Ross. With W. McGregor King, Don de Franco, William Carrigan, Perry Jon Pirkkanen, Cathy Reinheimer. Previews 4/19–24, Wed., Fri–Sat. at 8; from 4/25, Wed.–Sun. at 8; $10. **Courtyard Playhouse, 39 Grove St.** (279-4200).

EDEN COURT—Penny Marshall, Ellen Barkin, Ben Masters, and Guy Boyd are featured in Murphy Guyer's comedy about two blue-collar couples living in a trailer park; directed by Barnett Kellman. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16–$18; thru 5/4; from 5/6, all tickets are $25. **Promenade Theatre,** Bdway & 76th St. (580-1313).

AN ENEMY OF THE PEOPLE—Roy Dotrice, Ruby Holbrook, Gordon Chater, Paul Sparer, Janet Zarish, Jack Bittner, Mark Capri in a revival of the Henrik Ibsen play; directed by Frank Hauser. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; thru 5/19. **Roundabout,** 100 E. 17th St. (420-1883).

EPISODE 26—A spoof on sci-fi serials that includes an all-American hero, cliff-hanging suspense, and adventure on the planet Darvon; directed by Christopher Katt. With Eric Booth, Dan Delafield, Diane Heles, James Monitor. Thurs.–Sat. at 8, Sat. at 2, Sun. at 3; $15 (matinees, includes hot dog lunch); $25 (includes fried chicken dinner). **The Little Theater at the Lamb's, 130 W. 44th St.** (997-1780).

THE FANTASTICKS—A musical fable in its 24th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.–Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20–$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

HANNAH SENESH—Play by David Schechter focusing on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; featuring Lori Wilner. Wed.–Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30. **Cherry Lane Theatre,** 38 Commerce St. (989-2020).

HAVEN—Ellen Barber stars in Joel Gross's play which takes place after W. W. II, and tells of a refugee with a mysterious background; directed by Bruce Ornstein. Wed.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12–$15. **South Street Theater,** 424 W. 42nd St. (279-4200).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their careers. Tues.–Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel,** 121 Christopher (924-8782). ● **IRLS**

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker hired by her parents; directed by Ran Avni. Wed.–Sat. at 8, Wed. & Sat. at 2, Sun. at 2 & 5:30; $22–$27.50. **Audrey Wood Theater,** 359 W. 48th St. (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire; $19–$25; thru 4/28. Call theater for specific dates. **Harold Clurman Theatre,** 412 W. 42nd St. (594-2370).

LIES AND LEGENDS—*Musical Stories of Harry Chapin;* directed by Sam Weisman. Featured in the cast are John Herrera, Ron Orbach, and Terri Klausner. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18–$27.50; from 4/24. **Village Gate Theater,** Bleecker and Thompson Sts. (475-5120).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.–Thurs. at 8, $27.50–$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30–$35. **Orpheum Theater,** 126 Second Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15–$20. **Heckscher Theater,** 1230 Fifth Ave. at 104th St. (534-2804). ● ●

MANEUVERS—Edmond Genest, Stephen Joyce, David Purdham, Lise Hilboldt, Ron Randell, and William Campbell in Catherine Muschamp's play about the political and sexual games played by soldiers and their wives. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 & 7:30; $15–$17.50. **South St. Theatre,** 424 W. 42nd St. (279-4200).

THE MARRIAGE OF BETTE & BOO—A play by Christopher Durang who will also star; directed by Jerry Zaks. Tues.–Sun. at 8, Sat. & Sun. at 3; $18–$20; from 4/30. **Public,** 425 Lafayette St. (598-7150).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. With Douglas Bernstein, Marion Caffey, Keith Curran, Sarah Felcher, Nancy Giles, Ken Jennings, and Kathryn McAteer. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22–$27.50; from 4/27. **Top of the Gate,** 160 Bleecker St. (475-5120).

MOWGLI—Musical based on Rudyard Kipling's *The Jungle Books,* adapted and directed by Tom O'Horgan; music by Kirk Nurock, lyrics by C. J. Ellis. Featuring Samir Chondhury, Michael Leslie, Stephen Berger, Kirk Taylor, Cain DeVore, Leslie Feagan, Michelle Hendricks, and Sara Kriegar. Wed.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $10–$12.50; thru 4/28. **Judith Anderson Theatre,** 442 W. 42nd St. (279-4200).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.–Sun. at 8; $18. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

THE NORMAL HEART—Larry Kramer's play spans the period of 1981–84 during which time the incidence of AIDS in this country escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are David Brooks, Brad Davis, Michael Santoro, Concetta Tomei, William DeAcutis, Robert Dorfman, Lawrence Lott, and D. W. Moffett. Tues.–Sun. at 8, Sat. & Sun. at 3; $18 and $20. **Public/LuEsther Hall Theatre,** 425 Lafayette St. (598-7150). **IRLS**

PADUCAH—Carrie Nye and Tammy Grimes star in Sallie Bingham's play which describes some familiar and some unexpected changes that occur in the life of a woman discontent with her married life; directed by Joan Vail Thorne. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $15. **American Place Theatre,** 111 W. 46th St. (247-0393).

PENN AND TELLER—Two modern-performance artists in a carnival-sideshow type entertainment with eccentric guys who have learned to do a few cool things; supervised by Art Wolff. Call theater for specifics. $12.50–$15. **Westside Arts Theatre,** 407 W. 43rd St. (541-8294).

SALLY'S GONE, SHE LEFT HER NAME—Russell Davis's play, presented by the N.Y. Theatre Workshop, starring Cynthia Nixon, Michael Learned, David Canary, and Robert Leonard, is a comedy about the last day in the life of a perfect American family; directed by Tony Giordano. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $6 from 4/23–30; $12 thereafter. **Perry St. Theatre,** 31 Perry St. (279-4200).

SALONIKA—Jessica Tandy stars in Louise Page's play, set on the Greek island, about an English widow and her 60-year-old daughter who remember and encounter ghosts from the war, including the woman's husband; directed by John Madden. With Elizabeth Wilson, Maxwell Caulfield, Thomas Hill, and David Strathairn. Tues.–Sat. at 8, Wed. & Sat. at 3; $18–$20. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

THE SINGULAR DOROTHY PARKER—Jane Connell in a one-woman show based on the life of the 1920s–1930s author/raconteur. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.75–$18.75. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker, and John Kassir in the title roles; directed by Andrew Cadiff. Tues.–Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $26–$30. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their wartime and post-wartime experiences. Tues.–Sun. at 8, Wed. & Sun. at 3; $18–$20; thru 5/26. **Public/Shiva,** 425 Lafayette St. (598-7150). **IRLS**

TWO CAN PLAY—The Negro Ensemble Company's third production of the season is by Trevor Rhone, directed by Clinton Turner Ward, and features Sullivan Walker and Hazel J. Medina. It's a domestic comedy, set in Jamaica against a backdrop of political turmoil. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $12–$17. **Theatre Four,** 424 W. 55th St. (246-8545).

Theater Companies

AMAS REP—*Manhattan Serenade,* musical celebrating the works of Louis Alter; directed and choreographed by Robert Rizzo. Thurs.–Sat. at 7:30, Sun. at 3; thru 5/12; $8. **AMAS Theatre,** One E. 104th St. (369-8000).

AMERICAN JEWISH THEATRE—*My Old Friends,* Mel Mandel and Norman Sachs's musical about growing old and staying lively; directed by Philip Rose. In the cast: Imogene Coca, Maxine Sullivan, Grace Carney, John Danelle, Norman Golden, Norberto Kerner, Peter Walker, Robert Weil. Thru 6/9. Call theater for specifics. **92nd St. Y,** 1395 Lexington (427-6000, ext. 134).

AMERICAN SHAKESPEARE REPERTORY—Shakespeare's *Hamlet,* and *The Threepenny Opera* by Bertholt Brecht and Kurt Weill, in repertory Thurs.–Sat. at 8, Sun. at 3; $8; 5/2–26. **Theater 22,** 54 W. 22nd St. (279-9321).

APPLE CORPS THEATRE—A directors' festival of one-acters in repertory. Program A: Chekhov's *The Boor,* Christie's *The Rats,* Louis Phillips's *The Caravan.* Program B: Richards's *Slam Book;* Molière's *The Doctor in Spite Of Himself;* Frankel's *Post Office.* Thru 4/27. The directors are Edward Farley, Elliott Forrest, John A. Kennedy, Gary Richards, Kara Sheridan, and Penelope Hirsch. Call theater for specifics. **Apple Corps Theatre,** 336 W. 20th St. (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater,** 351 E. 74th St. (772-8707).

DRAMATIS PERSONAE—The Strindberg Cycle continues with its performances of *Miss Julie,* about an aristocrat who becomes involved with a servant in her family's home; directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae Theater,** 25 E. 4th St. (777-2017).

EQUITY LIBRARY THEATRE—*Deathtrap,* a lively revival of Ira Levin's suspense thriller about two writers who play a deadly game; directed by Robert Bridges. With Leis Morgan, John Donahoe, Maryanne Dempsey, Judith Tillman, and James Bormann. Tues.–Sun. at 8, Sat. & Sun. at 2:30; thru 4/28. **Theatre,** 103rd St. and Riverside Drive (663-2028).

FAMILY REP—A revival of the Caribbean-Hispanic calypso musical version of Chekhov's *The Marriage Proposal;* adapted and directed by Marvin Felix Ca-

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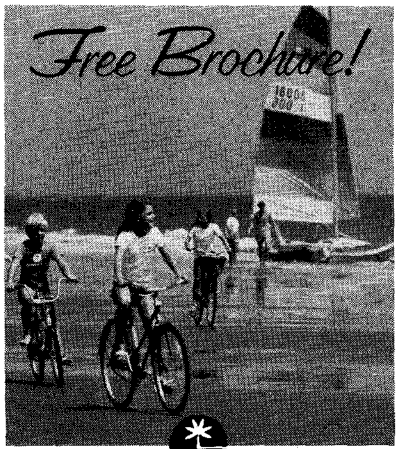
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millo. Thurs.-Sat. at 8; $6; 5/1-18. **The Family Space**, 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller*, and *Çan o' Worms*, political satire plus audience participation. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse Theatre**, 79 E. 4th St. (254-5060).

IRISH ARTS CENTER—Revival of Brendan Behan's *The Hostage*, directed by Jim Sheridan, tells of a British soldier held captive in an Irish brothel. With James Lancaster, Rachel Dowling, Pat McNamara, and Kate O'Toole. Thurs.-Sat. at 8, Sun. at 3; $8-$20; thru 5/6. **Irish Arts Center Theater**, 553 W. 51st St. (757-3318).

JEAN COCTEAU REPERTORY—Oscar Wilde's comedy, *The Importance of Being Earnest;* Edmond Rostand's *The Eaglet (L'Aiglon);* Jean Genet's *The Maids;* Franz Werfel's *Goat Song;* and Edward Radzinsky's *Theatre in the Time of Nero and Seneca*. In repertory thru 5/8, and all seats are $10. Call theater for specifics. **Jean Cocteau Repertory Theater**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Susan Sandler's *Crossing Delancey*, comedy about a young woman who is hurled into a romantic adventure of her grandmother's creation; with Melanie Mayron, Shirley Stoler, Jacob Harran, Sylvia Kauders, and Geoffrey Pierson; directed by Pamela Berlin. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $12-$15. **Jewish Repertory Theatre**, 344 E. 14th St. (279-4200).

JUILLIARD THEATER CENTER—Tennessee Williams's *Night of the Iguana*, directed by John Stix; and *Room Service*, by John Murray and Allen Boretz, with Harold Stone directing, and joined on 5/4 by John Gay's *The Beggar's Opera*, directed by Michael Langham. Call theatre for specifics. **Juilliard**, Lincoln Center (874-7515, 9:30 a.m. to 5:30 p.m.).

LUNCHTIME THEATRE—Adam Kraar's *Holding Out*, comedy about two co-owners of a computer video dating company; directed by Peter M. Gordon. Thru 4/26 at 12:15 p.m. Mon.-Fri. (bring lunch—coffee's on the house). FREE. **Quaigh Theatre**, 108 W. 43rd St. (221-9088).

MANHATTAN THEATRE CLUB—*Godmother . . . and Other Stories*, a musical-comedy evening starring Camille Saviola; directed by Stuart Ross. Wed., Thurs., & Sat. at 8, Sat. at 11:30, Sun. at 3; $14-$18; 4/24-5/11. **Manhattan Theatre Club**, 321 E. 73rd St. (472-0600).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Giraudoux's *The Madwoman of Chaillot*, adapted by Maurice Valency; directed by Stephen Porter, with David Cryer, Madeleine Sherwood, Jane White, Sabra Jones, Frank Hamilton. Booth Tarkington's *Clarence*, directed by Arthur Storch, with Geraldine Page, Sabra Jones, Ivar Brogger, Laura Galusha, Phillip Pruneau, John David Cullum. Robert Bolt's *Vivat! Vivat Regina!*, with Geraldine Page as Elizabeth; directed by John Strasberg. $20-$24. Call theatre for dates. Thru 5/19. **Theatre at St. Peter's**, 54th St. and Lexington Ave. (223-6440).

O'LAC REPERTORY ENSEMBLE—C. Dumas's *Return to the River*, drama about a black corporate lawyer's frustrations over his company's South African investments; directed by Randy Frazier; with Daniel Carey, Reginald Bennett, Richard Mooney, Katharine Romaine, Patrick Rameu, Robin Thorne, and John Calonius. Thurs.-Sat. at 7:30, Sun. at 4; $7; thru 5/12. **18th St. Playhouse**, 145 W. 18th St. (718 783-2954).

PAN ASIAN REPERTORY THEATRE—Ernest Abuba's drama, *Eat a Bowl of Tea*, inspired by the landmark Louis Chu novel, and set in post-World War II Chinatown, explores the conflict between traditional values and immigrant society; directed by the author. Featured in the cast are Elizabeth Sung, Sandy Hom, Lester J. Mau, and Donald Li. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$14. **Actor's Outlet Theater II**, 120 W. 28th St. (255-7293).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Puerto Rico: Encanto y Cancion*, music by composers of past and present times; and the Spanish dancer Pilar Rioja in four different programs. $10-$20; thru April. Call theater for details. **Gramercy Arts Theatre**, 138 E. 27th St. (889-2850).

ROYAL COURT REPERTORY THEATRE—*The Hit of the Year*, play about a famous singer (Donna Harris) and the five women who have helped her to reach stardom; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $8. **Royal Court Theater**, 301 W. 55th St. (997-9582).

SOHO REP—Paris Barclay's musical drama *Almo' a Man*, based on the short story by Richard Wright about a sixteen-year-old fieldhand in the hungry South of the Depression. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; thru 5/5. **Soho Rep**, 401 E. 29th St. (925-2588).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater**, 50 W. 13th St. (675-6677).

YOUNG PLAYWRIGHTS FESTIVAL—Five plays by writers ranging from ten to eighteen have staged readings by professional actors, and four plays by writers between fifteen and eighteen receive professional productions, thru 5/5. Call theatre for specifics—times and dates. **Playwrights Horizons Theatre**, 416 W. 42nd St. (564-1235).

WEST SIDE REPERTORY THEATRE—A revival of Oscar Wilde's *A Woman of No Importance*, directed by A. Castro, about a mysterious woman who suddenly reappears in the life of an elderly Casanova. Fri.-Sun. at 8, Sun. at 3; $7; thru 5/5. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERI/CAIN GOTHIC—Paul Carter Harrison's tale of a couple who come together on the day of King's assassination in Memphis and get caught up in violence; with Moses Gunn and Sylvia Miles; directed by Woodie King Jr. Thurs. & Fri. at 7:30, Sat. & Sun. at 3 & 7:30. **New Federal**, 466 Grand (598-0400).

ANNA CHRISTIE—A revival of Eugene O'Neill's drama; directed by Anthony Osnato. Presented by The Seventh Sign Theatre Company, Thurs.-Sat. at 8; $7; 5/2-18. **Good Shepherd-Faith Presbyterian Church**, 152 W. 66th St. (208-8718).

BLESSED EVENT—A 1932 comedy by Manuel Seff and Forrest Wilson portraying the rise of a dirt-dishing gossip columnist who abuses the power of the press; directed by Will Lieberson; with Jack Mahoney, Lee Moore, Susan Monts, and Rende Rae Norman. Wed.-Sat. at 8, Sun at 3; $8; thru 4/28. **Quaigh Theatre**, 108 W. 43rd St. (221-9088).

BRIGHT ROOM CALLED DAY—Tony Kushner's play about people in Berlin in the '30s and America in the '80s; directed by the author. 4/25-27 at 8, 4/28 at 3; $6. **Theater 22**, 54 W. 22nd St. (691-7441).

BRUCE LEE IS DEAD AND I'M NOT FEELING TOO GOOD, EITHER—Marian Hampton and Ron Perkins costar in Matt Williams's story of life in a Manhattan neighborhood where nice guys don't always finish last (or first, either); directed by Suzanne Brinkley. Mon.-Sat. at 8; $6; thru 5/4. **Riverwest Theatre**, 155 Bank St. (243-0259).

CHAPTER TWO—A revival of Neil Simon's autobiographical comedy about his marriage to an actress; directed by Larry Kirchgaessner. Thurs.-Sat. at 7:30, Sun. at 3; $7; 4/25-5/12. **Our Studios Theatre**, 147 W. 24th St. (695-5342).

THE CLANDESTINE MARRIAGE—A romantic farce written by the 18th-century actor/manager David Garrick, updated and set in the roaring twenties aboard a private yacht. Wed.-Sat. at 8, Sat. & Sun. at 3; $6; 4/24-5/5. **Repertory Company**, 591 Broadway (595-0896).

COLD AIR—Virgilio Pinera's tale of a woman's struggle to maintain the integrity of her family in pre-Castro Cuba; translated and directed by Maria Irene Fornes. Wed.-Sun. at 8, Sat. & Sun. at 3; $10; thru 4/28. **INTAR Theatre**, 420 W. 42nd St. (695-6134).

COMPANY—Revival of the 1970 musical with book by George Furth, and music and lyrics by Stephen Sondheim; directed by David Perry. It's about the difficulty and joy of forming and maintaining positive relationships, New York City style. 4/23-27 at 8; 4/28 at 3; $6. **The Little Theatre**, E. 68th St. betw. Park & Lexington Aves. (570-5108).

THE CROWS—Sheila MacRae returns to the stage in a black comedy, its theme being the end of civilization, authored by Ethan Ayer; directed by Patrick Brafford. Featured in the cast are Jerry Cunliffe, Michael Oberlander, and John A. Weaver. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3. **Ohio Theatre**, 64 Wooster St. (279-4200).

DEAR WORLD—A musical adaptation of Jean Giraudoux's *The Madwoman of Chaillot*, with music and lyrics by Jerry Herman, book by Jerome Lawrence and Robert E. Lee; directed by Donald M. Patrell. 5/3

& 10 at 8, 5/4 & 11 at 2 & 8, 5/5 at 7; $6. **MAP Theatre**, 921 Madison Ave. (249-7346).

DIARY OF A MADMAN—Gogol's short story, adapted, directed, and performed by Ismail Abou-El-Kanater. Mon. & Wed. at 8:30, Wed. at 2:30; $8; thru April. **Royal Court**, 301 W. 55th (977-9582).

DOUBLE FEATURE—Murray Shisgal's dark one-acters, *The Typists* and *The Tiger*, about the hopeless struggle of man to communicate with the world. Thurs.–Sat. at 8, Sun. at 3; $7; thru 5/5. **Hartley House Theatre**, 413 W. 46th St. (787-1073).

THE EDUCATION OF ONE MISS FEBRUARY: SHARON TWANE—Jean Hackett has the title role in Ralph Pezzullo's play about women who use their bodies to earn a living; directed by Dana Bate. With Scott Wakefield, Stacy Courtney, and Kevin Cutts. Thurs.–Sat. at 8, Sun. at 3; thru 4/28. **T.O.M.I. at Park Royal Theatre**, 23 W. 73rd St. (279-4200).

FERRY TALES—Eugene J. Anthony and Alice Spivak in three one-act comedies (*Five Dollars a Foot, Lady Liberty*, and *The Last Crossing)*, all by Don and Rich Werbacher, all set on the Staten Island Ferry, and all directed by Judd Silverman. Wed.–Sat. at 8, Sun. at 3; $8; thru 5/5. **Meat and Potatoes Theatre**, 306 W. 38th St. (564-3293).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.–Sun. at 8, Sun. at 3; $8. **Richard Allen Center Theater**, 36 W. 62nd St. (489-1940).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Revival of the musical with music and lyrics by Stephen Sondheim, book by Larry Gelbart & Burt Shevelove, which takes place on a street in Rome; directed by Lissa Margulies. Fri. & Sat. at 8, Sun. at 7; $10; thru 4/28. **Theatre of Magic**, 771 West End Ave. (663-5380).

GESTURES—A theatrical presentation of the poems of deaf playwright Dorothy Miles, performed in sign language and voice. Thurs. & Fri. at 7:30, Sat. & Sun. at 2 & 7:30; thru 5/25. **New York Deaf Theater**, 620 E. 13th St. (741-5126).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Stiles; with Michael Bucklin, Mary Wilbon, and Gilbert Melott. Thurs.–Sat. at 8; $8. **Beckmann Theatre**, 314 W. 54th St. (541-6328).

THE GRANDPA CHRONICLE—Bernie Passeltiner and Howard Korder star in Bob Morris's play about a recently widowed Orthodox Jew who loves boxing, and handball, who has moved in with a family on Long Island; directed by Robin Saex. Thurs.-Sun. at 8, Fri. & Sat. also at 10; $4; thru 4/28. **Theater for the New City**, 162 Second Ave. (254-1109).

THE HUNCHBACK OF NOTRE DAME—A duet for two men follows the Victor Hugo narrative, adapted by Dan Hurlin, George Sand, & Cordelia Cammack. Thurs.–Sun. at 8; $8; thru 4/28. **Just Above Midtown Theatre**, 503 Broadway (228-3125).

I, KHAN—A new historical drama by Charles W. Cook, directed by Noble Lee Lester; with Steven M. Hollow, Tommy Keeney, Steven Shaw, and June Stoddard, with music by Joseph Reiser, masks by Kim Winslow. 4/25–5/18; $6. **Sargent Theatre**, 314 W. 54th St., 4th floor (279-1980).

IN SAVOY: YES IS FOR A VERY YOUNG MAN—A play of the Resistance in France by Gertrude Stein. Wed.–Sat. at 8; $5–$8; thru 6/1. **Medicine Show**, 6 W. 18th St. (255-4991).

THE JOSLYN CIRCLE—Harding Lemay's tale of relationships among characters haunted by a brother long dead; directed by Kathryn Ballou. Wed.–Fri. at 8, Sun. at 2; $8; thru 5/3. **Neighborhood Group Theatre**, 420 W. 42nd St. (279-4200).

A MIDSUMMER NIGHT'S DREAM—A New Wave, rock version of the Shakepeare comedy, with music composed by Steve Koplowitz; directed by Denny Blodget. 4/26 at 8, 4/27 at 2 & 8; $4. **Packer Collegiate Institute**, 170 Joralemon St., Bklyn (718-875-6644).

MY FOETUS LIVED ON AMBOY STREET—Ronald Tavel's visual-ensemble theatre piece about an embryo struggling to come to birth in Brooklyn; directed by the author. Thurs.–Sun. at 8; thru 4/28. **Theater for the New City**, 162 Second Ave. (254-1109).

MY ROMEO—Vincent Sessa's drama based on *Romeo and Juliet*, with two men as the protagonists; directed by Daniel Wilson. Produced by the Lesbian and Gay Community Services Center's New Theatre Project. 4/28–30, 5/4 & 11 at 8; 5/5 & 12 at 3 and 7:30; $6. **Center Theater**, 3rd floor, 208 W. 13th St. (620-7310).

NOT IN FRONT OF COMPANY!—A comedy by Stephen Kantrowitz about a Jewish family's attitude toward their son when they find out he's gay; directed by Charlz A. Harfurth. Featured in the cast are Apollo Dukakis, Yvette Edelhart, Hope Sacharoff, David Farber, Larry Lubiner, and Rachel Laine Wise. Wed.–Sat. at 8, Sun. at 3; $8; thru 4/28. **Vortex Theatre**, 164 Eleventh Ave. (206-1764).

PINK—*Pinko or The Artist in Spite of Himself*, a comedy about the contemporary art (graffiti) world. Thurs. –Sat. at 10 p.m.; $5; thru 5/4. **8 B. C. Theatre**, 337 E. 8th St. (254-4698).

ROBERTA—Revival of the Jerome Kern classic, with book and lyrics by Otto Harbach. It takes place in Paris in the '30s and is about American jazz, Russian royalty, gorgeous gowns, and *Smoke Gets in Your Eyes, Yesterdays, Lovely to Look At*, and more. Thurs.–Sun. at 8, Sat. & Sun. at 3; $8; thru 5/5. **All Souls Fellowship Hall Theater**, Lexington Ave. at 80th St. (535-3356).

SEA ROCK CHILDREN IS STRONG CHILDREN—The Caribbean Theatre of the Performing Arts presents a dramatic comedy with music written and directed by Paul Webster. It is set in Barbados in a red-light district and tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$10. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (718-636-0918).

SEPARATIONS—A play by James Zitlow and Sarah Benolken about the life of Dietrich Bonhoeffer who was murdered in 1945 by the Nazis; with Richard Hogan, Brian McEleney, and David Wiles. Thurs.–Sat. at 8:30, Sun. at 7; $6; thru 4/28. **Divine Theatre**, 50 E. 7th St. (228-0811).

SIMPSON STREET—Edward Gallardo's look at life in the South Bronx where a family is struggling to survive; directed by Miriam Colon (who also stars in it). With Martha de la Cruz, Eva Lopez, Freddy Valle, Laura Elena Surillo, and Iraida Polanco. Performed in English Wed.–Fri. at 7:30; in Spanish Sat. & Sun. at 2:30 & 7:30; $10; from 4/24. **Puerto Rican Traveling Theatre**, 304 W. 47th St. (354-1293).

SIT DOWN AND EAT BEFORE OUR LOVE GETS COLD—Barbara Schottenfeld's musical play about an aspiring song writer, with book, music, and lyrics by the author (who also plays the leading role); directed by Anthony McKay. Thurs.–Sat. at 8, Sun. at 3; $8; thru 5/17. **American Kaleidoscope Theatre**, 5 W. 63rd St. (279-4200).

SOPHIE'S DRESSES OF DISTINCTION—Musical by Lois and Sheldon Gunsberg, and Donna Lerner. Sophie runs a dress shop by her own wit and ingenuity. The director is Kirk Woodward. Wed.-Sat. at 8, Sun. at 3; $6–$8; 4/24–5/12. **New Vic Theatre**, 219 Second Ave. (793-5563).

TINNED LETTUCE—Edward Gorey has written and designed this parody and choreographer Dan Levans is the director; music is by David Aldrich. Thru 4/27 (and maybe longer—phone for specifics). **N.Y. Main Stage Two**, 725 Bdway (243-0259).

TOP GIRLS—A revival of the Caryl Churchill play about women executives. 5/8–11 at 8, 5/12 at 3 & 8. **Ohio Theater**, 66 Wooster St. (868-3592).

A TOUCH OF CLASSICS—Three musical adaptations based on books—*Alice Who?, The Good Earth*, and *Escape From the Cold Night Air*—with music by Leo Stella and Michael Plotz, book by E. Taubenslag; directed by Michael Taubenslag. Sun.–Tues. at 8; $6; thru 4/30. **Jan Hus Playhouse**, 351 E. 74th St. (288-6743).

TRANSIENTS WELCOME—Rosalyn Drexler's two one-acters—*Room 17-C*, a comedy, and *Utopia Parkay*, a play about art, the CIA, and murder; both directed by John Vaccaro. Thurs.–Sun. at 8; $4; thru 4/28. **Theater for the New City**, 162 Second Ave. (254-1109).

TWO BY STRINDBERG—*The Stronger*, a monologue directed by Lillian Butler, and *Mother Love*, a one-acter which traces the fine line between love and possessiveness; directed by Peter Hardy. Wed.–Sat. at 8; $5; 4/24–27. **The Theatre**, 256 W. 23rd St. (718-729-2518).

TWO MYSTERIES—*Cheese in the Crisper, Apples in the Bin*, directed by Judy Ramakers, and *The Phantom of Pumpkin Farm*, directed by Barbara Bunch; both written by Janet Bruders. Fri.–Mon. at 7:30; $8; thru 4/22. **Eccentric Circles Theatre**, 158 W. 23rd St. (242-9249).

WHODUNNIT—Revival of Anthony Shaffer's play; directed by Bill Kearns. 4/26, 27, at 8, 4/28 at 3; $6. **Kittredge Club**, 109 E. 39th St. (988-0771).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

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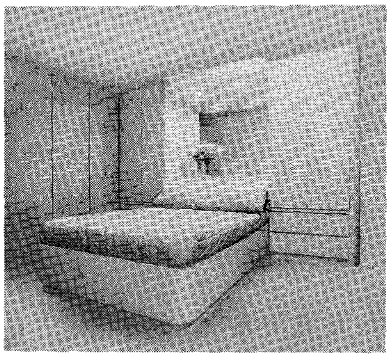

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ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KAREL APPEL—Paintings from 1948-1951, the period known as COBRA, thru 4/30. Goodman, 1020 Madison (772-2288).

JAVIER BELLOSILLO—Drawings, watercolors and models, in copper and alabaster, of architectural projects in Madrid, 4/23-5/18. Facade, 1044 Madison (744-4997).

OSCAR BLUEMNER—A retrospective of his landscape paintings,thru 5/4. Mathes, 851 Madison (249-3600).

JACOBO BORGES—Over seventy drawings and paintings on paper with themes ranging from nature and wildlife to musicians, thru 5/18. CDS, 13 E. 75th (772-9555).

JUDY CHICAGO—25 works executed in a variety of needlework techniques, in a series entitled, "The Birth Project," thru 4/27. ACA, 21 E. 67th (628-2440).

ANTONI CLAVE—Paintings, drawings, sculpture and prints, thru 5/31. Silberberg, 16 E. 79th (861-6192).

PIERRE DUNOYER—Abstract paintings, thru 5/4. Haime, 1000 Madison (772-7760).

VICTOR ELMALEH—New paintings and tapestries, thru 5/4. Staempfli, 47 E. 77th (535-1919).

LAWRENCE FADEN—Paintings and hand-colored lithographs of objects in the artist's loft, thru 5/11. Einstein, 1018 Madison (628-8782).

HERBERT FERBER—Twenty-two sculptures in bronze, brass, copper and lead, made between 1953-1969, thru 5/2. Knoedler, 19 E. 70th (794-0550).

MARSDEN HARTLEY—Paintings and drawings, thru 4/27. Salander-O'Reilly, 22 E. 80th (879-6606).

PAUL JENKINS—New paintings from his "Broken Prism Series," thru 4/27. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovesdy, 897 Madison (628-6886).

YURI KUPER—Paintings and sculptures of objects often found in an artist's studio, such as brushes, boxes, thru 5/18. Bernard, 33 E. 74th (988-2050).

LE CORBUSIER—Architectural drawings, many of them from his most well-known projects, thru 5/18. Prakapas, 19 E. 71st (737-6066).

ABBY LEIGH—Paintings of views as seen through windows, thru 5/18. Adler, 21 E. 67th (249-2450).

DAVID LEVINE—Watercolors of beach scenes, portraits, Coney Island rides and figure studies, thru 5/10. Forum, 1018 Madison (772-7666).

FRANZ MARC/WASSILY KANDINSKY—A portfolio of woodcuts/"Kleine Welten" (Little Worlds) prints. Thru 5/31. Hutton, 33 E. 74th (249-9700).

HENRI MATISSE—Drawings, etchings, lithographs and aquatints, thru 5/18. At Davidson, 43 E. 78th (734-6702) and Isselbacher, 41 E. 78th (472-1766).

MAUREEN MCCABE—Recent assemblages that depict the artist's own fairy tales, thru 5/25. Friedman, 26 E. 82nd (794-8950).

JIM MCLEAR/STEVE MCCALLUM—Portraits and landscape paintings/Geometric abstract paintings. Thru 5/2. Stone, 48 E. 86th (988-6870).

JOAN MITCHELL—Eight large paintings and a group of drawings, all from the 'sixties, thru 5/4. Fourcade, 36 E. 75th (535-3980).

LOUIS MONZA—Contemporary folk paintings by a West Coast primitive, thru 5/4. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

HERMANN DUDLEY MURPHY—Recently-discovered paintings, of Venetian architecture, and landscapes, thru 5/11. Graham,1014 Madison (535-5767).

ODD NERDRUM—Drawings, thru 4/30. Hamilton, 19 E. 71st (744-8976).

PAUL RESIKA—Recent paintings of land- and sea - scapes done directly from nature, thru 5/18.Graham Modern, 1014 Madison (535-5767).

LUDWIG SANDER—Paintings with geometric fields of color, thru 4/27. Knoedler, 19 E. 70th (794-0550)

KURT SCHWITTERS—Paintings, collages, assemblages, objects, books and photographs by this German Constructivist, thru 6/1. La Boetie, 9 E. 82nd (535-4865).

JILL SEBASTIAN—Eleven wall sculptures that depict a child's suicide, thru 4/28. Urdang, 23 E. 74th (288-7004).

CHARLES SEPLOWIN—Abstract sculpture in steel, 4/25-5/25. Cecil, 16 E. 72nd (517-3605).

THEODOROS STAMOS—Early paintings, from 1946-1962, by this Abstract Expressionist, thru 5/25. Ericson, 23 E. 74th (737-6155).

WALTER STOHRER—Abstract paintings with broad strokes of color and scribbled, primitive drawing in them, thru 4/27. Lefebre, 47 E. 77th (744-3384).

SALLY VAGLIANO—Multi-paneled landscape paintings that juxtapose realism with abstraction, thru 5/4. Sachs, 980 Madison (734-7795).

CYNTHIA VILLET—Constructions and collages made of handmade paper, thru 5/4. Kouros, 831 Madison (879-5454).

ISAAC WITKIN—Recent abstract sculptures in bronze, thru 5/18. Hirschl & Adler, 851 Madison (744-6700).

THOMAS WOODRUFF—Figurative paintings depicting people in various predicaments, thru 5/4. Taghinia-Milani, 1080 Madison (570-6173).

ALBERT YORK—Small-scale paintings of cows and dogs in rural Long Island landscapes, thru 4/27. Davis & Langdale, 746 Madison (861-2811).

57th Street Area

GREGORY AMENOFF—Thick-surfaced abstract paintings that refer to nature, thru 4/27. Miller, 724 Fifth (246-1625).

ARAKAWA—Recent drawings, 4/25-6/5. Herstand, 24 W. 57th (664-1379).

MARY A. ARMSTRONG—Symbolic paintings with images of trees in them, thru 4/27. Munroe, 56 W. 57th (246-9616).

LUIS CRUZ AZACETA/WILLIAM BECKMAN—Intensely-colored paintings with bizarre imagery, such as self-portrait as a pull-toy, with the artist's head surmounting an animal body on wheels/Small landscape oil sketches done out-of-doors. Thru 5/2. Frumkin, 50 W. 57th (757-6655).

MAX BECKMANN/MARTIN CHIRINO—Paintings and works on paper by this German Expressionist/ Forged-iron sculptures of a series of abstracted heads. Thru 4/24. Borgenicht, 724 Fifth (247-2111).

MORRIS BLACKBURN—Woodcuts and screen prints by an artist who taught at the Pennsylvania Academy of Fine Arts for more than a quarter of a century, thru 5/11. Cole, 101 W. 57th (333-7760).

NELL BLAINE—Landscapes and still life paintings with brilliant colors, thru 4/24. Fischbach, 24 W. 57th (759-2345).

EDWARD BOREIN—Paintings and etchings of the American West, thru 4/27. Wunderlich, 41 E. 57th (724-8778).

KENNETH CALLAHAN—Recent paintings and drawings that take their forms from patterns found in nature, thru 4/27. Kraushaar, 724 Fifth (307-5730).

RAFAEL CAUDURO—Paintings that depict the results of urban decay as evidenced in the erosion of walls, both interior and exterior, thru 5/4. Rosenberg, 20 W. 57th (757-2700).

LYNNE CLIBANOFF—Architectural environments that manipulate light, thru 4/27. Markel, 50 W. 57th (581-1909).

THOMAS AQUINAS DALY—Watercolors of scenes from nature, thru 4/27. Grand Central, 24 W. 57th (867-3344).

GIORGIO DE CHIRICO/ANDY WARHOL—"Warhol Verso De Chirico"—paintings by De Chirico, and by Warhol, in hommage to De Chirico, thru 6/30. Del Re, 41 E. 57th (688-1843).

ELIZABETH DE CUEVAS—Drawings and metal sculptures inspired by Egyptian, Mayan, and Indian civilization, thru 5/4. Jackson, 52 E. 57th (755-6778).

DAVID DEWEY—Watercolors of New England architecture, thru 4/27. Tatistcheff, 50 W. 57th (664-0907).

MARTHA DIAMOND—Large-scale paintings of city buildings, thru 4/27. Alexander, 20 W. 57th (757-3721).

CAROL DUNHAM—Abstract paintings in casein, on wood veneers that resemble school desk surfaces, thru 4/27. Baskerville + Watson, 24 W. 57th (582-0058).

MAURICE FREEDMAN—Paintings of the Italian and French countryside, the coast of Spain, Cape Cod, and Maine, thru 5/4. Midtown, 11 E. 57th (758-1900).

PHILIP GUSTON—Small works 1968-1969, thru 5/11. McKee, 41 E. 57th (688-5951).

AL HELD—A retrospective of four phases of this artist's work, from the late '50s on, 4/25-5/18. Emmerich, 41 E. 57th (752-0124).

VALERIE JAUDON—Large-scale abstract paintings with patterns that refer to the interiors of mosques and the arches and gables of medieval cathedrals, thru 5/4. Janis, 110 W. 57th (586-0110).

DICK JEMISON—Paintings in a series entitled "Earth Notes,"with iconography that refers to primitive cultures, 4/26-5/25. Segal, 63 E. 57th (486-2297).

JASPER JOHNS—Trial proofs from 1960-1977, thru 5/3. Alexander, 20 W. 57th (757-3721).

ROBERT JORDAN—Paintings of New England and Midwestern landscapes, thru 5/11. French, 41 W. 57th (308-6440).

ANSELM KIEFER—Mixed-media pieces with lead, completed in the past year, that refer to biblical and cabalic sources, thru 5/11. Goodman, 24 W. 57th (977-7160).

KIMURA—Recent paintings and drawings, thru 4/27. Siegel, 24 W. 57th (586-0605).

ROBERT KUSHNER/GLEN BAXTER—Works on paper by both, 4/26-5/18. Solomon, 724 Fifth (757-7777).

DAVID LIGARE—Allegorical paintings of Greek gods and fables, into which the landscape of northern California has been incorporated, thru 4/24. Schoelkopf, 50 W. 57th (765-3540).

MORRIS LOUIS—Drawings, from 1948-1953, thru 4/27. Emmerich, 41 E. 57th (752-0124).

ALICE TRUMBULL MASON—Etchings and woodcuts, thru 4/27. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

JOHN MONTI/PHOEBE ADAMS—Sculpture by both, 4/26-5/21. Borgenicht, 724 Fifth (247-2111).

ELIE NADELMAN—Drawings made in 1921, in ink and pencil, of heads and standing figures, by this folk artist, thru 5/4. Zabriskie, 724 Fifth (307-7430).

BETTY PARSONS—A retrospective of wood sculpture, paintings and works on paper, thru 5/4. Armstrong, 50 W. 57th (582-8581).

PEDRO PEREZ—Constructed environments, paintings and mixed-media drawings by a young Cuban artist, thru 4/27. Pearl, 38 E. 57th (838-6310).

VICTOR PESCE—Thick-surfaced, mostly blue paintings depicting loosely-drawn portraits and figures, thru 4/27. Oscarsson Hood, 41 W. 57th (750-8640).

DAVID REED/BETTY WOODMAN—Abstract paintings that integrate color, texture and compositional rhythm into vertical and horizontal panels/Italian vases that are lyrical interpretations of Minoan, Greek, and Etruscan earthenware. Thru 4/27. Protetch, 37 W. 57th (838-7436).

MARK ROTHKO—Large-scale acrylic paintings from 1969 and early 1970, known as his dark or "black" paintings, also works on paper, thru 4/27. Pace, 32 E. 57th (421-3292).

BARBARA SANDLER—Paintings from a series entitled "Animal Dreams," that juxtapose images of wild animals with architectural elements, thru 4/25. Segal, 63 E. 57th (486-2297).

JOHN SEERY—Expressionistic paintings of flowers, plus works on paper, thru 5/11. Gruenebaum, 38 E. 57th (838-8245).

DONALD SULTAN—Paintings with apocalyptic images, such as forest fires and industrial landscapes polluted by toxic waste, incorporating materials such as latex, tar, plaster, tiles, thru 4/27. BlumHelman, 20 W. 57th (245-2888).

JONATHAN THOMAS/RUTH VOLLMER—Abstract paintings on wood and canvas/Spheres made of a variety of materials, including bronze, Plexiglas, wire mesh. Thru 4/27. Tilton, 24 W. 57th (247-7480).

HAROLD TOVISH—Sphere-shaped sculptures with human faces inside, revealed through cracks in the sphere, thru 4/27. Dintenfass, 50 W. 57th (581-2268).

East Village

DARREL AUSTIN—Paintings, from 1940-1980, that depict this artist's private world, with its own botanical forms, beasts, and humanoid inhabitants,thru 5/23. Garet, 204 E. 10th (475-8701).

GRETCHEN BENDER—Mixed-media wall pieces that draw on commercial television, corporate logos and computer-generated imagery, thru 4/27. Nature Morte, 204 E. 10th (420-9544).

ELLEN BERKENBLIT—Small-scale paintings with personal symbols, thru 4/28. Semaphore East, 157 Ave. B (475-2130).

RUSSELL JOSEPH BUCKINGHAM—Expressionistic paintings inspired by the techniques of Renaissance artists, thru 5/6. Vox Populi, 511 E. 6th (477-2279).

CHAMOON—Figure paintings in vivid colors, thru 5/15. Smith , 339 E. 10th (473-5995).

SUE COE—Recent paintings and drawings, plus earlier work, thru 5/12. P.P.O.W., 216 E. 10th (477-4084).

ARTHUR GONZALEZ—Recent clay sculpture, thru 5/5. Sharpe, 175 Ave. B (777-4622).

SUSAN EVE JAHODA—Hand-colored photographs that explore human relationships, thru 5/24. Area X, 200 E. 10th (477-1177).

BILL JONES—Oil paintings on old, discarded windows and cliche-verre prints, thru 5/12. Art City, 439 E. 9th (420-0867).

NINO LONGOBARDI—Paintings about life and death, thru 5/7. Eastman-Wahmendorf, 216 E. 10th (420-9109).

WILL MENTOR—Abstract paintings, thru 5/19. Wolff, 513 E. 6th (460-5844).

WAYNE MILLER—Paintings that explore key events in the artist's life, thru 5/5. Pictogram, 443 E. 9th (505-5576).

HUCK SNYDER—Paintings and sculpture about death and rebirth, as interpreted throughout history in art and literature, using secular symbols and gestures from Old Master paintings, thru 4/28. Limbo, 647 E. 9th (475-5621).

SoHo and TriBeCa

PETER AGOSTINI/ED BAYNARD—Sculptures of women/Watercolors of flowers in American art pottery. Thru 4/27. Steinbaum,132 Greene (431-4224).

ARAKAWA—Paintings that are prehistoric depictions of space and matter, thru 5/11. Feldman, 31 Mercer (226-3232).

ELVIRA BACH—Expressionistic paintings of women by an artist from Berlin, thru 5/4. Bryers, 111Greene (925-8058).

JENNIFER BARTLETT—New paintings, sculptures and works on paper, thru 4/27. Cooper, 155 Wooster (674-0766).

ROBERT BEAUCHAMP—Fantastic paintings of figures and animals in landscapes, thru 5/18. Knowlton, 153 Mercer (431-8808).

HOWARD BEN TRE—Free-standing columns, cast in solid glass with patinated copper inlays, which are reinterpretations of ancient Greek architecture, thru 4/27. Cowles, 420 W. Broadway (925-3500).

JAMES BIEDERMAN—Wall sculptures and paintings, thru 4/27. Weber, 142 Greene (966-6115).

ARNOLD BITTLEMAN—Paintings and drawings of landscapes and the figure, thru 5/5. Milliken, 98 Prince (966-7800).

FRANCOIS BOISROND—Canvases that are structured in compartments resembling video screens and photographic screens, thru 5/9. Nosei, 100 Prince (431-9253).

DAVID BOWES—New paintings, 4/27-5/25. Shafrazi, 163 Mercer (925-8732).

PETER CARELLA—Landscape paintings, thru 5/1. First Street, 386 W. Broadway (226-9011).

JOSELY CARVALHO—Paintings and installations about prejudices and false myths imposed on women, thru 5/5. Central Hall, 386 W. Broadway (226-9215).

FRANCO CIARLO/MICHAEL MCCLARD—Abstract paintings in fresco/Paintings with figures modeled in painted plaster relief. 4/25-5/18. Boukaert, 100 Hudson (925-6239).

MICHAEL CLARK—Sculpture, paintings, monotypes and a folding screen, with images such as trains, planes, cars and horses, thru 5/18. Nichols, 83 Grand (226-1243).

PAULA COLLERY—Paintings that make references to folk art, with imagery derived from the artist's travels in South America, the Virgin Islands, and Europe, thru 4/27. Germans Van Eck, 420 W. Broadway (219-0717).

DOREL DOBOCAN—Pastel paintings of landscapes, interior scenes and still lifes, thru 4/27. Sander, 51 Greene (219-2200).

MARK DI SUVERO—Steel sculptures from the past two years, 4/23-6/29. Oil & Steel, 157 Chambers (964-1567).

MARGARET BAILEY DOOGAN—Expressionistic portraits of women in the arts, accompanied by a soundtrack of interviews with her subjects, thru 5/11. Starkman, 465 W. Broadway (228-3047).

NANCY DWYER—Multi-media pieces with images, "logos," and words in them, constructed of Plexiglas, florescent lighting, cut brass and formica; plus light boxes, thru 5/11. Semaphore, 462 W. Broadway (228-7990).

AGNES EMANUELLI—Paintings of imaginary jungle scenes with exotic birds, thru 5/19. Naifs et Primitifs, 172 Prince (925-0918).

RICHARD ESTES—Twelve realist paintings from 1967-1984, thru 4/27. Meisel, 141 Prince (677-1340).

LUIS FRANGELLA—Paintings with sculptural surfaces built up of various miniature objects, such as terra-cotta heads, Mickey Mouse, the RCA dog, thru 5/18. Bromm, 90 W. Broadway (732-6196).

GILBERT & GEORGE—"New Moral Works"—large-scale, hand-dyed photographic works, 4/26-6/16. Sonnabend, 420 W. Broadway (966-6160).

JIM GINGERICH/DEBRAH PEARSON—Paintings and works on paper depicting personal fantasies and intimate relationships, thru 5/18. Baum, 109 Hudson (219-9854).

JULIO GONZALEZ/BILL RICHARDS—Paintings that have the artist, his family and friends as central images juxtaposed with views of Cuba/Highly-detailed drawings of undergrowth such as fern, grass-filled swamps, in graphite. 4/27-5/23. Hoffman, 429 W. Broadway (966-6676).

RON GORCHOV/JAMES HAVARD/MILTON RESNICK—Oil paintings by all three, 4/27-5/16. Hand in Hand, 568 Broadway (219-1844).

ROBERT GORDY—New monotypes that are studies of emotional conditions expressed by the human head, thru 5/1. Kind, 136 Greene (925-1200).

RUTH HARDINGER—Wall sculptures inspired by physiography and archeology, thru 5/2. Hutchinson, 138 Greene (966-3066).

NEIL JENNEY—Early paintings and sculpture, from 1967-1970, including works from private and museum collections, as well as from the artist's studio, thru 5/25. Carpenter + Hochman, 420 W. Broadway (219-0110).

JOYCE KOZLOFF/DAISY YOUNGBLOOD—Watercolors of imaginary architectural spaces/Recent sculpture. Thru 5/4. Gladstone, 152 Wooster (505-8690).

THOMAS NOZKOWSKI—Abstract paintings, in oil on canvas board, thru 5/1. Esman, 70 Greene (219-3044).

JACK OX—Drawings based on musical compositions of the Western tradition, including Gregorian chants, works by Bruckner, Bach, Debussy, others, thru 5/4. Condeso/Lawler, 76 Greene (219-1283).

ANTHONY POLIZZI—Abstract paintings with architectural elements, thru 5/4. Littlejohn-Smith, 133 Greene (420-6090).

ED RAINEY—Drawings in a series entitled, "Those Amazing Fly Control Tags!," thru 4/30. Brandt, 568 Broadway (475-2224).

PAULA REGO—Paintings that are a colorful, graphic combination of folklore, fairytale and fantasy, thru 5/4. Art Palace, 611 Broadway (473-3178).

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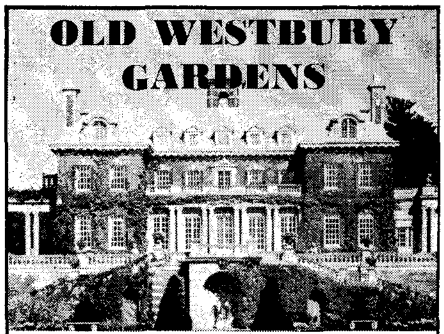

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ART

MARGOT ROBINSON—Paintings with geometric forms, 4/23-5/12. Noho, 168 Mercer (473-9619).

CZASHKA ROSS—Paintings on Japanese papers attached to screens, 4/23-5/18. Condeso-Lawler, 76 Greene (219-1283).

JACK SAL—Paintings and drawings with repetitive patterns, thru 5/18. Hudson Center, 105 Hudson (966-1399).

JOYCE SILLS—Pastels, gouaches and Prismacolor pencil drawings of landscapes in New York, Vermont, Arizona and New Mexico, thru 5/9. Eno, 164 Mercer (226-5342).

HUNT SLONEM—Oil paintings in a series entitled, "All About Eden,"4/23-6/1. Braathen, 76 Duane (732-4029).

HARRY SOVIAK—A memorial retrospective by this artist known for his watercolors of flowers in vases, thru 4/27. Adler, 578 Broadway (925-3336).

ROBERT STACKHOUSE—Large watercolors of three of this artist's recent sculptures, thru 4/30. Hutchinson (966-3066).

FRANCINE TINT—Recent abstract paintings, thru 6/4. Hirondelle, 476 Broome (925-1538).

DAVID TRUE—New paintings, drawings, and large-scale etchings, that depict an image, such as a satyr or a deer, against a white background, thru 5/11. Thorp, 103 Prince (431-6880).

JACK TWORKOV—Paintings and works on paper from the '70s, thru 4/25. Hoffman, 429 W. Broadway (966-6676).

JAMES WANG—Abstract paintings, thru 4/27. Greenwald, 181 Mott (219-1642).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Drawings by Boudin, Chasseriau, Delacroix, Dubuffet, Giacometti, Renoir, Seurat, others; 4/22-5/24.

CENTER FOR AFRICAN ART—54 E. 68th (861-1200). Arts of the Igbo people of Nigeria, including sculpture, masks, textiles, wall painting; thru 6/16.

CHILDS—956 Madison (772-6606). "Women Painters of the 19th and 20th Centuries"—oil paintings and watercolors by Allen, Hills, Patten, Perry, thru 5/4.

COLNAGHI—26 E. 80th (772-2266). Important French drawings, from 1760-1880, by Bonvin, Corot, Gericault, Gerome; thru 5/23.

GROLIER CLUB—47 E. 60th (838-6690). "The Gothic Revival"—an exhibition of 18th-century books; thru 6/8.

HIRSCHL & ADLER—21 E. 70th (535-8810). "The Arts of the American Renaissance,"with works by Blum, Cox, Davies, Eakins, Tiffany, others; thru 5/31.

HOFFELD—1020 Madison (734-5505). "With an Eye to Nature," paintings by David, Dunham, Goldberg, Rothenberg, Steir, Robin Winters, Terry Winters; thru 4/27.

SHEPHERD—21 E. 84th (861-4050). Prints, drawings, watercolors and paintings by Viennese artists, including Klimt, Kokoschka, Schiele, others; thru 5/18.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Frankenthaler, Rothko, others; thru 4/30.

SPANIERMAN—50 E. 78th (879-7085). Paintings by American Impressionists, including Benson, Chase, Dewing, Hassam, Prendergast, others; thru 5/4.

WARD—9 E. 93rd (831-4044). Blown glass vessels from the 15th to the 19th century, and a collection of 16th-century stained glass panels; thru 6/15.

WEINTRAUB—992 Madison (879-1195). Sculpture in marble by Erdman, Gero, Meadows, thru 4/30.

WENDER—3 E. 80th (734-3460). Modern Chinese paintings by four Shanghai artists; thru 4/30.

57th Street Area

KENNEDY—40 W. 57th (541-9600). Italian old master engravings and etchings, thru 4/28.

ST. ETIENNE—24 W. 57th (245-6734). Expressionist prints by Beckmann, Dix, Grosz, Kandinsky, Nolde, others; thru 5/24.

SAMUELS—11 E. 57th (355-6444). 18th-century Italian and French master drawings, by Battista, Boucher, Cochin, David, Tiepolo, Watteau, others, thru 5/12.

WUNDERLICH—41 E. 57th (838-2555). Botanical, ornithological and sporting prints of the 19th century, thru 5/4.

East Village

CHRISTMINSTER—336 E. 5th (475-8369). Works by four artists who use photographic techniques in their work; thru 5/5.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). Works by 32 artists living outside the New York area; thru 5/4.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by five Spanish artists, selected by Donald Sultan; thru 5/11.

CLOCKTOWER—108 Leonard (475-3933). Paintings by nine contemporary Swiss artists; 4/26-6/2.

GIBSON—568 Broadway (925-1192). Abstract paintings by Armleder, Federle, Haynes, Mosset, Smith, Wagner; thru 5/1.

HAND-IN-HAND—568 Broadway (219-1844). Black and/or white paintings by Gorchov, Grossman, Johnson, Resnick, others; thru 4/25.

WARD-NASSE—176 Prince (925-6951). Works by D'Avanzo, Fernandez, Krisel, Sherman; thru 5/2.

Photography

EUGENE ATGET—Photographs of Paris and its environs, scenes of rural France, gardens, trees, architectural details, street vendors; thru 5/4. Photocollect, 740 West End (222-7381).

JOHN BATHO—Color photographs of Giverny, thru 5/11. Zabriskie, 724 Fifth (307-7430).

ERWIN BLUMENFELD—Vintage black-and-white, and more recent color photographs, both fashion and experimental, thru 5/18. Staley-Wise, 177 Prince (777-1590).

BURDEN—20 E. 23rd (505-5555). Photographs of American landscapes by Adams, Gowin, Klett, McFarland, Misrach, Shore, others; thru 4/27.

NANCY BURSON—Twenty black-and-white futuristic, computer-generated portraits, thru 5/12. I.C.P., 1130 Fifth (860-1777).

WILLIAM CHRISTENBERRY—Color photographs of landscapes surrounding Hale County, Alabama, where this photographer was raised, plus four large sculptures of buildings he has photographed, thru 4/27. Pace/MacGill, 11 E. 57th (759-7999).

DENNIS FARBER—Abstract paintings on color photographs, thru 5/25. Miller, 38 E. 57th (319-1800).

F.I.T.—227 W. 27th (760-7642). Photographers who use modern industrial technology in their work, including Burson, Larson, Staller, Walker, others; thru 5/4.

PATRICK–BAILLY–MAITRE–GRAND/ROBERT MUNROE—20 modern Daguerreotypes, with images such as garbage bags, men's trousers hanging upside down/Photographs of a stream in upstate New York. Thru 5/24. Pfeifer, 568 Broadway (226-2251).

LEWIS HINE—Vintage prints of children working in factories, cotton mills, coal mines, thru 4/27. Wolf, 30 W. 57th (586-8432).

I.C.P.—1130 Fifth (860-1777). Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, thru 6/9.

EDWARD POWIS JONES—Recent lensless photography with mutiple negative images, thru 4/27. Pfeifer, 568 Broadway (226-2251).

EVA RUBINSTEIN—Black and white portraits and landscapes, thru 5/4. Neikrug Photographica, 224 E. 68th (288-7741).

JOEL-PETER WITKIN—Seven photographs from 1984, thru 4/27. Pace/MacGill, 11 E. 57th (759-7999).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru July...Mountain of the Mists; thru mid-Sept ....Captured Motion: Skeletal Studies of S. Harmsted

Chubb; thru 6/16...John James Audubon: Science into Art; thru 7/21...Maya: Treasures of an Ancient Civilization; 4/26-7/28.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; thru 4/28.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. John Ahearn and Rigoberto Torres: Portraits from the Bronx; thru 5/23...Emerging Expressions: The Artist & The Computer; thru 9/22...Curator's Choice; thru 8/11.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...Curator's Choice: Islam in Africa; thru 5/20...Robert Fichter: Photographs and Other Works, 1962-1984; thru 5/13...Collages by Irwin Kremen; thru 5/13...The New Path: Ruskin and the American Pre-Raphaelites; thru 6/10.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. $2, seniors & students $1. Igbo Arts: Community and Cosmos; thru 6/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Cut Paper; thru 5/12...The Four Continents; thru 5/12...Old Master Prints from the Wallerstein Collection; thru 5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters ...Gilbert and George: Retrospective; 4/26-6/16.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru 5/24...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru 5/30...Sculpture Court: Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice - Part I; thru 9/29...Art and Exile: Felix Nussbaum (1904-1944); thru 8/4...Recent Acquisitions: Contemporary American Art; thru 9/3...One Little Goat: Two Artists: El Lissitzky and Frank Stella; thru 6/9.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. .... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art...The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Treasury of San Marco; thru 6/2...John Quincy Adams Ward: Dean of American Sculpture; thru 5/19...Picasso Linoleum Cuts: The Mr. and Mrs. Charles Kramer Collection; thru 5/12...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...George Inness: An American Landscape Artist; thru 6/9...Dutch Drawings of the 17th-Century; thru 6/9. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Medieval Manuscripts; thru 5/26...Music in Austria; thru 5/26...Old Master Drawings from the Albertina; thru 5/26.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Continuity and Change: Amish Quilts from the William and Dede Wigton Collection; thru 4/28...Made in New York State: Handwoven Coverlets, 1820-1860; thru 4/28.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo ...Native Tastes; thru 6/30.. She is the Molder of Containers; thru 5/27.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16...The Last Waterfront: Photographs of the Fulton Fish Market by Barbara Mensch; thru 4/28...Fine Figure of a Woman; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...The Drawings of Henri Matisse; thru 5/14...The Work of Atget: The Ancien Regime; thru 5/14...The Work of Atget: Modern Times; thru 5/14...Posters by Franciszek Starowieyski; thru 6/4.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...Winslow Homer: The Croquet Game; thru 5/5...Twentieth Century American Drawings: The Figure in Context; thru 5/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Sustained Visions: Tal-Coat; thru 6/30...T.V. Picture, works by Diana Formisano, John Glascock, and Rene Santos; thru 6/23.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps .. Firefighting on Parade: 1700-1865 ... Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10...Audubon's Birds of North America: The Original Watercolors; thru 9/14.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9...Literary Gifts; thru 5/31...New Acquisitions: Prints and Photographs; thru 5/17...Treasures from the New York Public Library; thru 5/24...'A Writer's Eye:' Drawings by Paul Horgan; thru 5/25. **Vincent Astor Gallery at Lincoln Center:** The Caffe Cino and Its Legacy; thru 5/11...**Schomburg Center, 515 Lenox Ave.** The World of Alvin Ailey; thru 4/27.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus...1985 Biennial Exhibition; thru 6/2. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). The Box Transformed; thru 4/25.

Auctions

CHRISTIE'S—**502 Park Ave. at 59th St.** (546-1000). 4/22 at 2, 4/23 at 10 & 2: The Norweb Collection of Canadian Coins and Banknotes together with other Canadian, U.S. & Foreign Coins. On view from 4/18. 4/24 at 10:30 & 2: Magnificent Jewels. On view from 4/20. **East, 219 E. 67th St.** (570-4141). 4/23 at 10: Furniture, Paintings, Decorative Objects and Oriental Works of Art. On view from 4/19.

DOYLE—175 E. 87th St. (427-2730). 4/24 at 10: By Order of Manufacturers Hanover Trust Company - Contents of Abandoned Safety Deposit Boxes. On view from 4/20. 4/24 at 7:Important 17th and 18th Century American Paintings and Sculpture. On view from 4/20.

PHILLIPS—406 E. 79th St. (570-4830). 4/24 at 11: Fine American Furniture, Decorations, Paintings, Silver and Oriental Carpets. On view from 4/20. 4/24 at 2: Silver. On view from 4/20.

SOTHEBY'S—**York Ave. at 72nd St.** (606-7000). 4/22 at 10:15 & 2, 4/23 at 2: Magnificent Jewelry. On view from 4/17. 4/23 at 2: Magnificent Jewelry from the Collection of Annie Laurie Aitken. On view from 4/17. 4/24 at 2: The Library of the Late Paul Francis Webster. On view from 4/18. 4/24,25 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 4/19. 4/24 at 7: Impressioinist Paintings and Drawings from the Estate of Florence J. Gould. On view from 4/18. 4/25 at 10:15: Old Master and 19th and 20th Century Paintings and Drawings from the Estate of Florence J. Gould. On view from 4/18. 4/26 at 2: Important Silver and Gold. On view from 4/19.

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Concerts

Monday, April 22

THE NEW YORK POPS, Skitch Henderson conductor; Liz Smith master of ceremonies, guest artist Doc Severinsen. Second-birthday gala concert; tribute to Harold Arlen. Carnegie Hall at 8. $14-$35.

MUSIC FROM MARLBORO—Rossini's Sonata a Quattro No. 3; Hindemith's Octet for Winds and Strings; Mozart's Clarinet Quintet in A, K. 581. Alice Tully Hall at 8. $6–$8.

SHELDON STRING TRIO—(N.Y. recital debut): Violinist Jonathan Shallit, violist Daniel Barach, cellist Walter Freimanis. Giardini, Hodkinson (world premiere), Dittersdorf, Harrison, Francaix. Merkin Concert Hall at 8. $10.

KAREN HUTCHINSON, pianist (N.Y. debut). Works of Mendelssohn, Debussy, Chopin, Ginastera. Carnegie Recital Hall at 8. $7.

GENERAL PUBLIC—New-wave music from this English group. Radio City Music Hall at 8. $16.50.

"MUSIC IN THE AIR," Jerome Kern's 1932 musical, by the New Amsterdam Theatre Company; with Patrice Munsel, John Reardon, Christopher Wells, Ruth Warrick, the New York City Gay Men's Chorus Chamber Choir; Michael Battistelli musical director. Town Hall at 8. $12.50, $16.50.

MANHATTAN CONTEMPORARY ENSEMBLE—Works by Cage, Foss, Reynolds, Kriegger, Lieberman (premiere). Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

FRANK MURPHY, cellist/**DAVID SYME,** pianist. Ginastera, Brahms. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

KARL KRABER, flutist/**DANIELLE MARTIN,** pianist. Bach, Donizetti, Griffes, Barber, Robert Hall Lewis (N.Y. premiere), Martinu. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (678-6922), at 7:30. Free.

FACULTY COMPOSERS—Works by Ulysses Kay, John Corigliano, Gheorghe Costinescu, Ivan Wiener, Dinu Ghezzo. Members of the Lehman College Chamber Players, others. Lehman College, Bedford Park Blvd. West, Bronx (960-8248), at 12:30. Free.

Tuesday, April 23

NEW YORK PHILHARMONIC, Raymond Leppard conductor; mezzo-soprano Cynthia Clarey, violinist Carol Webb. Handel's Concerto for Four Horns, Oboes, Bassoons; "Lucrezia" Cantata; Sonata for Violin and Strings; "Royal Fireworks" Music. Avery Fisher Hall at 8. $6–$30.

ALFRED BRENDEL, pianist. Works of Haydn, Schubert, Mozart, Beethoven. Carnegie Hall at 8. $8–$15.

RAPHAEL TRIO, with Michael Tree, violist. Mozart's Trio in G, K. 496; Schumann's Trio in F, Op. 80; Faure's Piano Quartet in c. Carnegie Recital Hall at 8. $8.50.

DAVID TAYLOR, bass-trombonist, with string quartet, double-bass, harp, piano, and percussion. Music written for and transcribed for bass-trombone, by Buxtehude, Ives, Ellington, Ravel, Schutz, Franzetti, Kellaway (world premiere), Szollosy (N.Y. premiere). Merkin Concert Hall at 2. $5.

MARGARET NEWMAN, pianist. Works of Schumann, Falla, Granados, Infante, Chopin. Merkin Concert Hall at 8. $8.

THE AULOS ENSEMBLE, with mezzo-soprano Jan De Gaetani. 17th- and 18th-century chamber music, on original instruments. Rutgers Presbyterian Church, 236 W. 73rd St. (663-7565), at 8. $8.

GALINA HEIFETZ, violinist, with pianist Dina Lifshits. Bach, Mozart, Ravel, Gershwin. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

STONY BROOK CONTEMPORARY CHAMBER PLAYERS—20th-century music. Symphony Space at 8. $3.

JULIE JORDAN, pianist. Beethoven, Schubert, Debussy. Trinity Church, Broadway at Wall St., at 12:45. Free.

RICK RUSSO, composer, with guest performers, in premiere performances of works for electronic sound, voices, and invented instruments. Brooklyn Heights Public Library, 280 Cadman Plaza West, at 7. Free.

Wednesday, April 24

MAINZ CHAMBER ORCHESTRA, Gunter Kehr conductor; pianist Nina Tichman. Boccherini's Symphony in d, "La casa del diavolo"; Mozart's Piano Concerto, K. 271; Bartok's Roumanian Folk Dances; Haydn's Symphony No. 49, "La Passione." Carnegie Hall at 8. $6–$12.50.

RAPHAEL TRIO—See 4/23.

ELIOT FISK, guitarist. Scarlatti, Henze, Bach, Kucera, Paganini, Ponce, Crespo, others. 92nd Street Y at 8. $7–$9.

WILLIE NELSON—Radio City Music Hall at 8. $20–$25. Thru Sun.

BALTIMORE CHORAL ARTS SOCIETY (N.Y. debut), Tom Hall music director; the Children's Chorus of Maryland and guest artists. An evening of Jewish music by Mendelssohn, Lavry, Bloch, Gideon, Zaimont, others. Merkin Concert Hall at 8. $10.

WALTER PONCE, pianist. Beethoven, Schumann, Scriabin, Liszt. Alice Tully Hall at 8. $8–$12.

RITA BOUBOULIDI, pianist. Beethoven's Sonatas Nos. 15, 16, 6, 27, 21. Greenwich House Hayden Auditorium, 27 Barrow St. (242-4770), at 8. $10.

SYLVIA TORAN, pianist (N.Y. debut). Berg, Albeniz, Prokofiev, Liszt. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

MISA CRIOLLA, by Ariel Ramirez of Argentina; with Zamba Quipildor, Domingo Cura, Huancara, Rene Cariaga, and the Chorus of the Banco d la Provincia de Buenos Aires. Avery Fisher Hall at 8. $10–$20.

ALEXANDER QUARTET—St. Bartholomew's Church, Park Ave. at 50th St., at noon. Free.

ROGER KELLAWAY, pianist. Midtown Jazz at Midday, at St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

NORTH/SOUTH CONSONANCE CHAMBER ENSEMBLE—Lifchitz (world premiere), Reid, Eckard, Parwez, Lew (world premiere). First Unitarian Church Chapel, Monroe at Pierrepont St., Brooklyn (662-1324), at 8. $5.

FRANK MARTORI, pianist. Bach, Siloti, Beethoven, Ravel, Scriabin, Albeniz. Lehman College, Bedford Park Blvd. West, Bronx, at 12:30. Free.

NORMAN KENNEDY, Scottish folksinger. At 35-41 72nd St., Queens (718-426-8555), at 7:30. $5.

BROOKLYN COLLEGE CONSERVATORY OF MUSIC—At 5:30, an informal student pillow-and-chair recital. At 8, string ensembles. Whitman Stage, Flatbush and Nostrand Aves.(718-434-1900). Free.

Thursday, April 25

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Ida Haendel. Sibelius's *Scene With Cranes*, Op. 44, and *Violin Concerto*; Crumb's *A Haunted Landscape*; Dvorak's *Carnival* Overture. Avery Fisher Hall at 8. $6-$30. *Note:* open rehearsal of this program Thurs. only at 9:45 a.m.; $3.

HILDEGARD BEHRENS, soprano (U.S. recital debut), with pianist David Syrus. Works of Schumann, Zumsteeg, Schumann, Elgar, Berg, Mozart, others. Carnegie Hall at 8. $10–$17.50.

MICHALA PETRI, recorder, with harpsichordist Hanne Petri. Works of Telemann, Lorenz, C.P.E. Bach, Buck, Jacob, Heberle, Frederick the Great. 92nd Street Y at 8. $9.50–$12.50.

HAI-KYUNG SUH, pianist (N.Y. debut). Clementi, Mussorgsky, Chopin, Brahms. Alice Tully Hall at 8. $8–$12.

ANDREW VIOLETTE, pianist-composer (N.Y. debut recital), performing his Piano Sonatas Nos. 3 and 5 (world premieres). Carnegie Recital Hall at 8. $8.

MOZARTEAN PLAYERS CLASSICAL PERIOD ORCHESTRA, with Steven Lubin, pianist-fortepianist. Mozart's Piano Concerto, K. 414; Piano Concerto, K. 450; Divertimento "Serenata Notturna." Metropolitan Museum at 8. $10.

WILLIE NELSON—See 4/24.

"ECHOES OF THE SHINING PRINCE," by Seth Cooper—premiere of this concert opera, with lyrics by Elizabeth Aldrich; soprano Donna Wade, and koto-master Fusako Yoshida. Also other works by Cooper, Yatsuhashi, Bennett, Debussy. Merkin Concert Hall at 8. $8.

MANHATTAN CONTEMPORARY ENSEMBLE—Wuorinen's Concerto for Oboe and Ten Players; Berio's *Points on the Curve to Find . . .*; Bartok's *Music for Strings, Percussion, and Celesta.* Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

AN EVENING OF NEW MUSIC—Soprano Christine Schadeberg, pianist Steven Gerber, violinist Maneko Yajima, flutist Mailyn Bliss, pianist James Primosch. Works by Perle, Gerber, Bliss, Primesch, Biggs, including world premieres. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

JEFFREY SOLOW, cellist. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

MIRANDA WU, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LOUISE BASBAS, organist. An all-Bach program. St. Paul's Chapel, Columbia University, Broadway at 116th St., at 12. Free.

ALISSA LEISER, pianist. Lincoln Center Library at 4. Free.

ASPEN WIND QUINTET—Music of Taffanel, Villa-Lobos, Rameau. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artists pianist Jorge Bolet, harpsichordist Kenneth Cooper, hornist Robert Routch. Vivaldi's Concerto in D, P. 204; Rachmaninoff's Sonata in g, Op. 19; Berio's *Children's Play* for Wind Quintet; Mendelssohn's Trio No. 1 in d, Op. 49. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $10.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; narrator Lucy Rowan, bass-flutist Robert Dick, mezzo-sopranos Isabelle Ganz and Kimball Wheeler, Robert Mann music. "Meet the Moderns: Music + Narratives." Works by Mann (N.Y. premiere), Bolcom, Mayer, Holloway (N.Y. premiere), Dick (N.Y. premiere), Sellars (N.Y. premiere), Golub (N.Y. premiere). Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $7.50.

ANDRE-MICHEL SCHUB, pianist/**IDA KAVAFIAN,** violinist-violist/**NATHANIEL ROSEN,** cellist. Beethoven's *Sonatensatz* in e, Duet for Viola and Cello with Two Obbligato Eyeglasses; Stravinsky's Divertimento for Violin and Piano; Dvorak's Piano Trio in f, Op. 65. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

Friday, April 26

MUSICA SACRA, Richard Westenburg conductor; soloists Judith Blegen, Shirley Love, Thomas Boghdan, Malcolm Smith. Mozart Motets, including "Exsultate, jubilate"; Haydn's "Lord Nelson" Mass. Avery Fisher Hall at 7:30. $8-$18.

NEW YORK PHILHARMONIC—See 4/25. Today at 2.

CHAMBER MUSIC SOCIETY—See 4/25 for program. Tonight at Alice Tully Hall at 8. $15.

MURRAY PERAHIA, pianist. Works of Mendelssohn, Beethoven, Bartok, Chopin. Carnegie Hall at 8. $10-$17.50.

BROOKLYN PHILHARMONIC—See 4/25. Tonight at Cooper Union, Third Ave. and 7th St., at 8. $7.50.

WILLIE NELSON—See 4/24.

MENAHEM PRESSLER, pianist/**EMERSON QUARTET**—Haydn's Quartet in G, Op. 76, No. 1; Debussy's *Estampes*; Schumann's Quintet in E-flat, Op. 44. Metropolitan Museum at 8. $12.

MANHATTAN SYMPHONY, David Gilbert conductor; soprano Rosa Vento, pianist Saekyung Park. Overture to Berlioz's *Benvenuto Cellini*; Sibelius's Symphony No. 7; Owen's *Patterns*; Barber's Piano Concerto, Op. 38. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

SUSAN ROSE AND LOIS FROST—Music for four hands at one piano. Carnegie Recital Hall at 8.

COMPOSERS STRING QUARTET—Haydn's String Quartet in F; Hindemith's *Minimax*, "Suite for Military Orchestra"; Debussy's String Quartet, Op. 10. McMillin Theater, Broadway at 116th St., at 8. Free.

ANDREW BOLOTOWSKY, flutist. Lincoln Center Library at 4. Free.

CISSY HOUSTON AND THE ORIGINAL SWEET INSPIRATIONS—Pop music. Church of St. Ann's, Clinton and Montague Sts., Brooklyn Heights (718-638-1758), at 7:30. $12.

Saturday, April 27

NEW YORK PHILHARMONIC—See 4/25.

ENSEMBLE FOR EARLY MUSIC—"Clerkes, Jongleurs, and Minnesingers." Music from the time of Chaucer and of Bach's heritage. Alice Tully Hall at 8. $14.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; violinist Jaime Laredo, soprano Clamma Dale. Zwilich's *Passages* (N.Y. premiere of orchestral version); Barber's Concerto for Violin and Orchestra; Falla's *Il Corregidor y la Molinera* (U.S. premiere). 92nd Street Y at 8. $11-$15.

HINDEMITH: THE VIOLA LEGACY—Violist Samuel Rhodes, violinist Hiroko Yajima, cellist Joel Krosnick, soprano Lucy Shelton, oboist Henry Schuman. String Trio No. 2; Unpublished Unaccompanied Sonata; Duo for Viola and Cello; *Die Serenaden*; String Trio. Carnegie Recital Hall at 2. $10.

LOS JAIVAS, a Chilean group. Jazz and rock from South America, with Incan folk music on electronic and authentic instruments. Carnegie Hall at 8. $13.50-$17.50.

JAMALADEEN TACUMA, electric bass. Jazz. Carnegie Recital Hall at 8:30. $10.

WILLIE NELSON—See 4/24.

LIEDERKRANZ FOUNDATION SCHOLARSHIP AWARD CONCERT—Voice and piano competitors, with the Ladies' and Men's Choruses of the Foundation. Alice Tully Hall at 2. $7.

MARGA FRIEDLANDER, pianist. Bach-Busoni, Mozart, Brahms. Merkin Concert Hall at 9. $7.

JEFFREY SWANN, pianist. Works of Beethoven, Ravel, Chopin. Washington Irving High School, Irving Pl. and 16th St., at 8. $2 at the door.

DELLA REESE—"The Gospel According to Della," with top amateur gospel groups. Madison Square Garden Felt Forum at 7:30. Benefit for the Leukemia Society of America. $10.

VERA TSU, violinist. Carnegie Recital Hall at 5:30.

SHIVKUMAR SHARMA/ZAKIR HUSSAIN—Music of North India, for the santoor. Alternative Museum, 17 White St. (966-4444), at 8. $11.

FRECHILLA-ZULOAGA, duo-pianists. Works by Mozart, Saint-Saens, Lutoslawski, Rodrigo, Falla, others. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

BIG APPLE YOUNG PEOPLE'S CHORAL FESTIVAL—High school choruses and members of the American Symphony Orchestra, Robert DeCormier conductor. Works by Mozart, Haydn, Mendelssohn, Smith, Schubert, and spirituals. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (408-3184), at 7:30. $8, to benefit Easter Seals of New York.

DANIELLE WOERNER, soprano, with pianist Elizabeth Rodgers. "Was Ist Sylvia?" Portraits of women in song, on the "Who Is Sylvia?" theme. Works by Cage (N.Y. premiere), De Kenessey (world premiere), Menotti, Mozart, Weill, Rorem, Schubert, others. St. Michael's Hall, 225 W. 99th St. (242-3736), at 8. $6.

COLUMBIA UNIVERSITY COLLEGIUM MUSICUM CHOIR AND CONSORT, Wendy Powers director. "Italia Mia." Renaissance and early-Baroque Italian music, by Monteverdi, Frescobaldi, Banchieri, Gesualdo, others. St. Paul's Chapel, 116th St. and Amsterdam Ave., at 8. Free.

I CANTORI DI NEW YORK, Bart Folse director. "Choral Music of Birds and Bees and Bugs, a concert in celebration of nature's winged creatures." American Museum of Natural History, C.P.W. and 79th St. (873-1300, ext. 566), at 2. Free, with suggested museum admission.

PUERTO RICO: ENCANTO Y CANCION—Music by composers of the 19th and 20th centuries, sung in Spanish. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $15.

VALERIE LEVY, violinist. Theodore Roosevelt Birthplace, 20 E. 29th St., at 2. Free.

BALALAIKA SYMPHONY ORCHESTRA—Lincoln Center Library at 2:30. Free.

JAMES R. LAWSON, carillonneur. Music for the birthday of President Ulysses S. Grant. Riverside Church, the Drive at 122nd St., at noon. Free.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; tenor James McCracken, pianist Jovianney Cruz. Hovhaness's *Greek Rhapsody No. 2* (N.Y. premiere); arias by Verdi, Puccini, Beethoven; Rachmaninoff's *Rhapsody on a Theme of Paganini*; "Siegfried's Rhine Journey" from Wagner's *Die Gotterdamerung*. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12-$15.

CHAMBER MUSIC AT BAM—Pianist-conductor Leon Kirchner, soprano Beverly Hoch, flutist Paula Robison, and a wind ensemble. Music by Mozart, Adam, Kirchner. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8:30. $8.50.

Sunday, April 28

COMPOSERS' SHOWCASE—80th-birthday tribute to composer Marc Blitzstein. Orchestra, chorus, and performers including Leonard Bernstein, Patti LuPone, Betty Comden, Adolph Green, Elizabeth Carron, Phyllis Newman, John Houseman, Cris Groenendaal, many others. Alice Tully Hall at 8. $10.

ALICIA DE LARROCHA, pianist. Bach, Bach-Busoni, Schumann. Avery Fisher Hall at 3. $17.50.

ANDREI GAVRILOV, pianist (N.Y. recital debut). Chopin program. Carnegie Hall at 2:30. $8-$15.

CHAMBER MUSIC SOCIETY—See 4/25 for program. Today at 5, at Alice Tully Hall. $15.

Y CHAMBER SYMPHONY—See 4/27. Today at 3.

FOR THE LOVE OF MUSIC, Richard Sortomme, director-violinist. Works of Reisenstein, Mozart, Brahms. Merkin Concert Hall at 3. $9.

WILLIE NELSON—See 4/24. Today at 3 and 8.

NEW YORK PHILHARMONIC ENSEMBLES—Works by Mozart, Loeffler, Kodaly, and Deak. Asia Society, 725 Park Ave. at 70th St. (580-8700, ext. 202), at 5. $10.

SUSAN QUITTMEYER, mezzo-soprano (N.Y. recital debut), with pianist Susan Woodruff Versage. Works by Lully, Colasse, Handel, Duparc, R. Strauss, Argento. Carnegie Recital Hall at 2. $8.50.

SARAH ROTHENBERG, pianist. Gesualdo-Adolphe (premiere), Mossolov (U.S. premiere), Berg, Beethoven, Messiaen. Merkin Concert Hall at 8. $8.

SAMSBAND—Sam Ulano and ensemble. Jazz Center of New York, 380 Lafayette St. (505-5660), at 1. $5.

EMPIRE BRASS—Music by Adson, Gesualdo, Locke, Bach. The Cloisters, Ft. Tryon Park, at 3. Sold Out.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; cellist Melissa Brooks. Music by Copland, Beethoven, Haydn. Trinity School, 101 W. 91st St. (663-6021), at 3. $4.

QUEENS SYMPHONY—See 4/27. Today at 3.

BRONX SYMPHONY ORCHESTRA, Joseph Delli-Carri conductor; Lehman College Chorus. Bach's Cantata No. 140 and Handel's *Dettingen Te Deum*. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8248), at 3. Free.

BRONX ARTS ENSEMBLE, with violist Walter Trampler. Bach, Vivaldi, Milhaud, Hindemith, Brahms. Wave Hill, W. 252nd St. and Independence Ave. (549-1899), at 3. $7.

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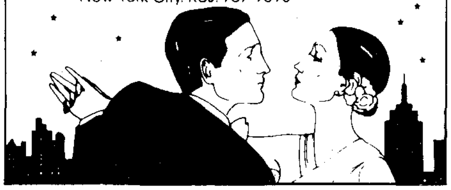

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MUSIC & DANCE

OMNI ENSEMBLE—Works by Hummel, Brahms, Russo (world premiere). Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (718-622-3300), at 7:30. $6.

ANDRE-MICHEL SCHUB, others. See 4/25. Today at 4; a benefit: $125.

CHAMBER MUSIC—See 4/27. Today at 2.

COLLEGIUM MUSICUM—Music by Hans Leo Hassler. Wagner College Staten Island, at 7. Free.

WENDY CHAMBERS PERCUSSION ENSEMBLE/ANOMY—Celebrate Brooklyn, Prospect Park Picnic House, P.P.W. and 5th St., at 2. $4.

LEVITE SYMPHONY ORCHESTRA, Myron Levite conductor. All-day music festival, for listening and audience participation—take your own instrument (phone to reserve your place, 718-769-1098). F.D.R. High School, 20th Ave. and 58th St., Brooklyn, 10 a.m. to 5 p.m.. Free; reserve for a midday meal ($6).

CONCERTS IN CHURCHES—Baritone Sidney Johnson, with pianist Paul Liljestrand. Music from the Renaissance to the Romantic. Calvary Baptist, 123 W. 57th St., at 3. Offering . . . National Association of Composers, USA. Music by Bouchard, Saylor, Ortiz, Swack; pianist Max Lifchitz, mezzo-soprano Constance Beavon, others. Christ and St. Stephen's, 120 W. 69th St., at 3. $5 . . . Combined choirs of St. Thomas, Transfiguration, Grace Church of Newark, and Grace, Frank Cedric Smith director. In celebration of Grace Church School's 90th anniversary. Grace, 10th St. and Broadway, at 4. Free . . . Organist Walter Hilse. Music by Buxtehude, Bach, Mendelssohn, Schumann, Hilse. Gustavus Adolphus Lutheran, 155 E. 22nd St., at 5. $5 . . . Nancy Basescu, mezzo-soprano. Handel, Schumann, Montsalvatge, others. Jan Hus Presbyterian, 351 E. 74th St., at 4:30. $5 . . . Village Arts Ensemble. Chamber music for flute, piano, cello. Metropolitan-Duane, Seventh Ave. and 13th St., at 3. $5 . . . Organist Monte Maxwell. Bach, Eben, Franck, Haydn, others. Park Avenue Christian, at 85th St., at 2:30 . . . Church choir and orchestra; American premiere of Posegga's *Creation and Fall: A Te Deum of Peace*. Riverside, the Drive at 122nd St., at 4; preceded at at 3 by a carillon recital by James R. Lawson. Free . . . North Jersey Philharmonic Glee Club; classical, folk, spirituals, pop. People's Voice Cafe at St. Clement's, 423 W. 46th St., at 7. $5 . . . Ensemble for Early Jewish Music. Sephardic and Ladino works.St. Ignatius Episcopal, West End Ave. and 87th St., at 4. $5 contribution . . . Organist Donald Joyce. Works of Bach, including Easter chorales. St. John the Evangelist, First Ave. and 55th St., at 3. $4 . . . Janet Sullivan, soprano, with pianist Robert Ashby. Settings of the verse of Joyce, Yeats, Verlaine, others, by Campion, Weill, Debussy, others. St. Joseph's, Sixth Ave. at Waverly Pl., at 8. $8.

Opera

ALESSANDRO, by Handel. Concert version. Handel Festival Orchestra, Stephen Simon conductor; with Janice Taylor, Ashley Putnam, Gianna Rolandi, James Atherton, Rene Jacobs, Donnie Ray Albert, Catherine Robbin. Carnegie Hall, 4/28 at 7:30. $18–$50.

XERXES, by Handel, in English. Juilliard American Opera Center, Albert Fuller conducting the Juilliard Chamber Orchestra. Juilliard Theater, Lincoln Center (874-7515, 874-0465). 4/24, 26 at 8; 4/28 at 3. $7 $10.

GERMANIA, by Franchetti. Bel Canto Opera, Victoria Bond conductor. Joan of Arc School Theater, 154 W. 93rd St. 4/27, 5/4 at 8; 4/28, 5/5 at 2:30. $15.

THE BARBER OF SEVILLE, by Rossini, in English. Brooklyn Opera Theater, at Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (718-622-3300). 4/27, 5/4 at 8. $5.

AMATO OPERA THEATER— 319 Bowery (228-8200). "Verdi and Voltaire," including Verdi's *Alzira* and Voltaire's *Les Americains*. 4/27, 5/4, 5/11 at 7:30; 4/28, 5/5, 5/12, at 2:30. $8.

LA GRISELDA, by A. Scarlatti. Opera Shop of the Vineyard Theater production of this 1721 work, based on a tale from Boccaccio's *Decameron*. 309 E. 26th St. (683-0696). 4/26, 28 at 7:30, $10; 4/27 at 7:30, $12.

IL TROVATORE, by Verdi. Staged performances, by the Opera Stage, Brooklyn Lyric Opera. Holy Name Auditorium, 96th St. and Amsterdam Ave. (718-837-1176). 4/25, 27 at 7:30. $5.

LA TRAVIATA, by Verdi. Opera Forum. Wagner Junior H.S., 220 E. 76th St. (787-8506), 4/26 at 7:30. $6.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 4/28: Herbert's *Mlle. Modiste*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

Dance

New York City Ballet Company
At the New York State Theater

April 23–June 23. $4–$36. 4/23 at 8: *Square Dance, Bugaku, Stars and Stripes.* 4/24 at 8: *Walpurgisnacht Ballet,* Pas de deux, *Bugaku, Stars and Stripes.* 4/25 at 8: *Square Dance, Afternoonof a Faun, Eight Lines, La Valse.* 4/26 at 8: *Walpurgisnacht Ballet,* Pas de deux, *Fancy Free, Gounod Symphony.* 4/27 at 2: *Valse Fantaisie, Tzigane, Fancy Free, La Valse.* 4/27 at 8: *Walpurgisnacht Ballet, Bugaku, Stars and Stripes.* 4/28 at 1: *Square Dance, Afternoon of a Faun, Eight Lines, La Valse.* 4/28 at 7: *Valse Fantaisie, Tzigane, Fancy Free, Gounod Symphony.*

American Ballet Theatre
At the Metropolitan Opera House

April 22–June 16. Matinees $8–$32.50; evenings $9–$42.50. 4/22 at 7:30, 4/23 at 8, 4/24 at 2 and 8, 4/25 at 8: *Romeo and Juliet.* 4/26 at 8: *Donizetti Variations, Duets, The Little Ballet, Raymonda.* 4/27 at 2: *Donizetti Variations, Great Galloping Gottschalk, Raymonda.* 4/27 at 8. *Les Sylphides; Field, Chair, and Mountain; Manon* Pas de deux; *Theme and Variations.*

Paul Taylor Dance Company
At the City Center

Through May 5. $10–$28. 4/23 at 8: *Mercuric Tidings; Lost, Found and Lost; Dust.* 4/24 at 8: *Le Sacre du Printemps, Equinox, Cloven Kingdom.* 4/25 at 8: *Arden Court, Snow White, Profiles, Last Look.* 4/26 at 8: *Aureole, 3 Epitaphs, . . . Byzantium, Sunset.* 4/27 at 8: *Mercuric Tidings; Lost, Found and Lost; Dust.* 4/28 at 3: *Roses, Runes, Esplanade.*

Feld Ballet
At the Joyce Theater

Through May 12. $20. 4/23 at 8: *The Grand Canon, Summer's Lease, Straw Hearts.* 4/24 at 8: *The Envelope, Caught, Over the Pavement, Straw Hearts.* 4/25 at 8: company gala. 4/26 at 8: *The Grand Canon, Adieu, The Jig Is Up.* 4/27 at 8: *The Real McCoy, Summer's Lease, Straw Hearts.* 4/28 at 2: *La Vida, Danzon Cubano, Adieu, Against the Sky.* 4/28 at 7:30: *Intermezzo No. 2, Over the Pavement, Straw Hearts.*

Other

CALCK HOOK DANCE THEATER—"2TENTS," "Goodfellow's Dilemma." Ohio Theater, 66 Wooster St. (279-4200). 4/25, 26, 28 at 8; 4/27 at 8 and midnight. $8-$12.

CARA GARGANO AND DANCERS—Classical and experimental works. Third Street Music School, 235 E. 11th St. (777-3240), 4/27 at 8. $6.

ELIZABETH STREB—New work. The Kitchen, 59 Wooster St. (925-3615). 4/25-28 at 8:30. $6.

HANNAH KAHN DANCE COMPANY—Modern dance. Continental Insurance Atrium, 180 Maiden Lane at Front St. 4/24 at 12:15. Free.

KATHY DUNCAN/TRANSITION—At 179 Varick St. (431-1059). 4/27 at 3 and 8; 4/28, 29 at 8. $7.

LUNACY, with PGM Dancers; choreographed by Patrick Gareth-Mitchell. Cunningham Studio, 55 Bethune St. (924-0077). 4/27, 28 at 9. $5.

NEW STUFF—Choreography by Ann Carlson, Lucy Hemmendinger, Diane Martel, Susan Seizer. P.S. 122, First Ave. and 9th St. (477-5288). 4/26-28 at 9. $6.

PILAR RIOJA—Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 4/23, 27 at 8, *Cascabel.* 4/24 at 8, *Sprite.* 4/25 at 8, *Duende.* 4/26 at 8, 4/28 at 3, *Barroco.* End of season. $15, $20.

RIVERSIDE DANCE FESTIVAL—4//24, 26 at 8; 4/28 at 2: Choreo Showcase III, work by Corvino, Lasansky, Salaam . . . 4/25, 27, 28 at 8: Lorn MacDougal & Dancers; solos and group works. Riverside Church, the Drive at 122nd St. (864-2929). $7.

TSAI FUNG/GUAJANA—Two companies, Chinese and Hispanic dance. Pace U. Schimmel Center, opposite City Hall (962-8231). 4/27 at 7, 4/28 at 4. $4.

VIVECA VAZQUEZ—Premiere of *Madurandose* ("Ripening"), with music and animation. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/25-27 at 8; 4/28 at 3. $7.

OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—This year's new edition stars animal trainer Gunther Gebel-Williams and his family, Sabu and the Flying Espanas, aerialists Satin and the Franconi Duo, the Posso Brothers, Reinand's Chimpanzees, and the Braun Family Dogs, along with everybody's favorite lively clowns. At Madison Square Garden thru 6/2 (564-4400). $6.50–$12, with children $2.50 at some performances. 4/23, 30 at 10:30 and 2:30; 4/24, 26, 5/1, 3 at 1:30 and 7:30; 4/25, 5/2 at 10:30 and 7:30; 4/27 at 10:30, 2:30, and 7:30; 4/28 at 1 and 5:30.

THE SPRING FAIR SEASON IS AT HAND, and one of the nicest we know about is the Meadowfair, an annual event of the Staten Island Children's Museum, 4/28, noon–5, at Snug Harbor Cultural Center, 914 Richmond Terrace. It's a family-arts festival, with crafts workshops on a "space-and-future" theme. Games, too, and a flea market, entertainment for all ages. Admission is $1, $1.50 for adults . . . The Tibet Sprint Fair is a marketplace with foods, crafts, books, video screenings, and entertainment, set for 4/27, 11 a.m.–6 p.m., at the East Side International Community Center, 330 E. 45th St. $1; children under 12, free . . . An Intergenerational Idea Fair invites all age groups to join in on planning for ways to help the old, the young, and the in-betweens to help and interract with one another. Books, guides, and "buzz" groups are part of the scene, and it's the idea of the Cathedral School of St. John the Divine, where you can get in on the act, Amsterdam Ave. and 111th St. 4/24, 4–6:30. Free . . . Part of the background of this one is commercial, but the rest ought to be colorful and fun—Portuguese Week in New York, at the World Trade Center, primarily for the business community, but open to the public 4/26, 10–6. Examples of arts, crafts, clothing, foodstuffs, travel information, and Portuguese edibles and wine upstairs in Windows on the World.

JUST FOR FUN—Another of the Bronx County Historical Society nature cruises on the metropolitan area waterways is set for 4/28, 5–8, with boarding from Circle Line's Pier 83 at 43rd St. It's $18, and you should call 881-8900 to get on board . . . . Life in and along the Hudson River is the theme at Wave Hill, 252nd St. and Independence Ave., the Bronx (549-3200), 4/27, 1–4:30. There's a birdwalk at 8:15 a.m., and a nature walk at 2; the latter will be sign-interpreted. $2 weekend admission . . . An old-time dance festival will be hosted by the McBurney YMCA, 215 W. 23rd St. (741-9229), 4/26, 7:30–1. Live music, callers, demonstration of Appalachian clogging, and old-fashioned jam sessions.

LET THEM ENTERTAIN YOU—Prop-happy comic Gallagher has written his own review for his New York debut appearance, at Avery Fisher Hall 4/29 at 8: he calls it "The Funniest Night of Your Life!," and it costs. $17.50–$22.50 . . . An indoor street-performer festival will bring together some of the top sidewalk buskers, 4/23 at the club Kamikaze, 531 W. 19th St. (807-0838). There'll be seven acts, beginning at 11 p.m., and emcees will be *Miami Vice*'s Charlie Barnett and John Kassir of *Three Guys Naked From the Waist Down*. $10 at the door will get you in . . . Scherbentheater, the new-wave musical clowns from West Germany, are appearing with the Fools Company Off Festival in a U.S. debut. Catch them 4/22 at 8, at the Douglas Fairbanls Theater, 432 W. 42nd St.; $10; on the 24th, free, at the Port Authority Bus Terminal, noon–2, and the George Washington Bridge bus station, 4:30; 4/30–5/4 at 8, 5/4 also at noon, at the William Redfield Theater, 354 W. 45th St.; $10.

SPRING AND HEALTH GO TOGETHER LIKE A PERFECT MATCH—The Citibank-AYH five-borough bike tour takes off rain of shine 4/28 at 7:30 a.m., from Battery Park, in a tour-ride along 36 miles of city streets. It costs $3, sent to American Youth Hostels, 75 Spring St., Room 5, New York 10012 (431-7100), to register to ride, and blanks will be at all Citibank branches until the big day . . . Health fairs and clinics are popping up, too: A walk-in eye fair at Lenox Hill Hospital, 131 E. 76th St., is open 4/27, 10–2 . . . The Yorkville Preventive Health Expo, 4/28, 10:30–5, is free to all at Wagner Junior High School, 220 E. 76th St. Health products and information, too- . . . Check in at Citibank to learn local sites for Health Expo, co-sponsored by the bank and Pfizer.

SOUTH STREET VENTURE—The story of the seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $3.75; to 12, $2.50.

Tours

MADISON SQUARE AND GRAMERCY PARK: "The World of Edith Wharton," with the Museum of the City of New York (534-1672). 4/28 at 1:30, meet at the Little Church Around the Corner, 1 E. 29th St. $6.

LOWER MANHATTAN, a "Historywalk" with Joyce Gold (242-5762). 4/28 at noon, meet at Trinity Church, Broadway and Wall St. $8.

NEW YORK WALK-ABOUT—Two tours 4/28, each given twice, at either 11 a.m. or 2 p.m. "Millionaires' Row, the Mighty Tycoons"; meet at S.E. corner of Fifth Ave. and 78th St. "Fulton to South Street Seaport, the Past Preserved." (582-2015 weekdays, 914-834-5388 weekends, evenings). Each, $5.

BEEKMAN PLACE AND SUTTON PLACE—Two "elegant enclaves," with Adventure on a Shoestring (265-2663). 4/27 at 1, meet at N.W. corner of First Ave. and 50th St. $5.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). "Behind the Walls: How Buildings Work"—4/23, 30, 12:30–1:30, a visit to the control booth, Metro-North commuter railroad; $8, call to reserve.Also: a free tour along a portion of Fifth Ave., each Thurs. at 12:30; meet at the Urban Center, Madison Ave. at 51st St.

BROWNSTONE WALKING TOUR—With Harlem, Your Way! Tours Unlimited (690-1687). 4/28 at 1:30, meet at La Famille Restaurant, 2017 Fifth Ave., for visits to owner-occupied Mt. Morris-Marcus Garvey Park residences. $25.

WESTBETH ARTISTS' STUDIOS—Visits with the Floating Gallery (254-3690). 4/27 at 1. $12. Phone for location.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). All these 4/28: At 10:45 a.m., trip to Governor's Island; $13. At 11 a.m., "ethnicity and architecture" in Greenpoint, Brooklyn; $10. At 11 a.m., Hell's Kitchen, a film and tour; $11. At 11 a.m., tour of the modern sites of New York's Fourth Estate papers, glossy magazines; $8. 1–4 p.m., visits to artists in Park Slope, Brooklyn; $13.

ATLANTIC AVENUE AND ITS ARAB DIVERSITY—Part of "The New Immigrants" NYU course led by Colette Rossant. Lecture and tour, with cost of lunch extra. 4/27, 10 a.m.–3; $40, plus registration fee of $10 (598-3346).

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825) 4/27, Heckscher State Park, L.I. 4/28, Inwood Park, Manhattan.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 4/28, Inwood Hill Indian lore; 11–3; $15. Phone for meeting place.

PROSPECT PARK ENVIRONMENTAL CENTER (718-788-8500), at the Picnic House. 4/27 at 12:30, meet under the Grand Army Plaza arch for a look at Olmsted's park design. $2; children $1 . . . Also "TGIF Birds 'n' Beasties Walk," each Fri. 6–8 p.m. $5 (pre-register).

FORT GREENE/CLINTON HILL—Tour in Brooklyn, by the Long Island Historical Society (718-624-0890). 4/28 at 1, meet at Williamsburgh Savings Bank, 1 Hanson Pl. $3.

JACKSON HEIGHTS—"Architecture of the '20s, Jewish Community for the '80s." Tour with the Jackson Heights-Elmhurst Kehillah (718-478-8045). 4/28 at 11 a.m. $3 includes a kosher lunch.

NATURE WALKS——Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Botanical Safari on the woodland trails; 4/28 at 10 a.m.; $1. A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Wed. and Fri. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. Free with admission, $2.

URBAN PARK RANGERS—Tours and workshops; free unless noted. This weekend's themes are Arbor Day tree celebrations and Audubon, everybody's favorite birdwatcher, whose 200th birthday this is. **Bronx:** 4/27 at 1, meet in parking lot, Spaulding Lane and Palisades Ave., for "Great Trees of Riverdale" (548-7880). 4/27 at 1, meet at Crotona Boathouse (589-0096) to say thank you to trees and learn about their identification and care. 4/28 at 7 a.m., meet at Van Cortlandt Park Visitors Center, 242nd St. and Broadway (548-7880), for a bird walk. 4/28 at 8 a.m., meet at Rice Stadium parking lot for a bird walk (589-0096 . . . **Brooklyn** (718-856-4210): 4/27 at 1, meet under the Grand Army Plaza arch for a Prospect Park tree walk. 4/28 at 8 a.m., meet at Burnett St. and Ave. U for a bird walk along the salt marsh. Also 4/28 at 1, a look at the history and geology of Prospect Park- . . . **Manhattan** (379-3091): 4/27 at 1, meet at Fifth Ave. and 72nd St. for a tree walk in Central Park. 4/28 at 8 a.m., a bird walk in Inwood Hill Park; meet at Isham St. and Seaman Ave. Also 4/28 at 6 a.m., meet at C.P.W. and 96th St. to watch the park's wildlife wake up . . . **Queens** (718-699-4204): 4/27 at 1, meet at Kissena Park boathouse for a look at the park's nominated "great trees." 4/28 at 7 a.m., meet at the upper parking lot of Alley Pond Park, off Winchester Blvd., north of Grand Central Pkwy., for a morning bird walk . . . **Staten Island** (718-442-1304): 4/27, a "great tree" tour; meet at the Conference House, Hyland Blvd., at 2:30. 4/28 at 2, a workshop about birds, for kids 7 and up; please pre-register.

LITTLE ITALY OF THE BRONX—A Gourmet Bicycle Tour with the Hungry Pedalers (222-2243, 473-6829). 4/27 at 8:45 a.m., meet at Columbus Circle, for a tour and "shopping spree" (food is extra). $8 by mail registration, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 4/27, Somserset County, N.J. 4/28, the Hudson River Valley.

ROADTREK—Guided bicycle tours of rural areas. 4/28, in New Hope, Bucks County, Pa. A van leaves from the promenade on E. 82nd St. and East End Ave.; $23. Phone 718-256-6030 for information, newsletter, and to register.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 4/28 at 1, a nature-and-poetry date in Inwood Hill Park with William Greiner; meet at the flagpole, Isham St. entrance; free. 4/28 at 1, meet at Jamaica Bay Wildlife Refuge for a bird-watching session (718-474-0613).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes. Also: 4/27 at 10:30 a.m., meet outside turnstiles of World Trade Center PATH trains, for a ride, then walk, in Kearney, N.J., where there are Scottish stores, a museum, a historic area; also, a bakery in nearby North Arlington and Lyndhurst; $1, plus $2 fare in coins (876-6688). 4/28 at 9 a.m., a Central Park bird walk; meet at 76th St. and Fifth Ave. (876-6688); $1. 4/28 at 9:30 a.m., meet at the D-train Sheepshead Bay station by the token booth, street level, for a three-beach walk: Plum, Brighton, and Manhattan (473-5159); $1.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-6387). $7.50–$9. 4/26 at 8:05, 4/27, 28 at 1:35, vs.Pittsburgh . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 4/23, 24, 25 at at 8, vs. Boston.

SQUASH—Drakkar North American Open. 4/23–28. Tues., Wed., qualifying rounds at the Park Ave. Squash Club, 3 Park Ave., at noon, 4, 6, 8; Thurs. second-round matches, same place, noon and 6. Fri. at noon and 6 (10, $15); Sat. at 10 and 6 ($15, $20); Sun. at 2:30 ($18, $25); all at Town Hall, 123 W. 43rd St. (840-2814).

RUNNING—Trevira Twosome, a 10-mile race for male/female couples. 4/27, beginning at 10:30 a.m., at Tavern on the Green, C.P.W. and 67th St.

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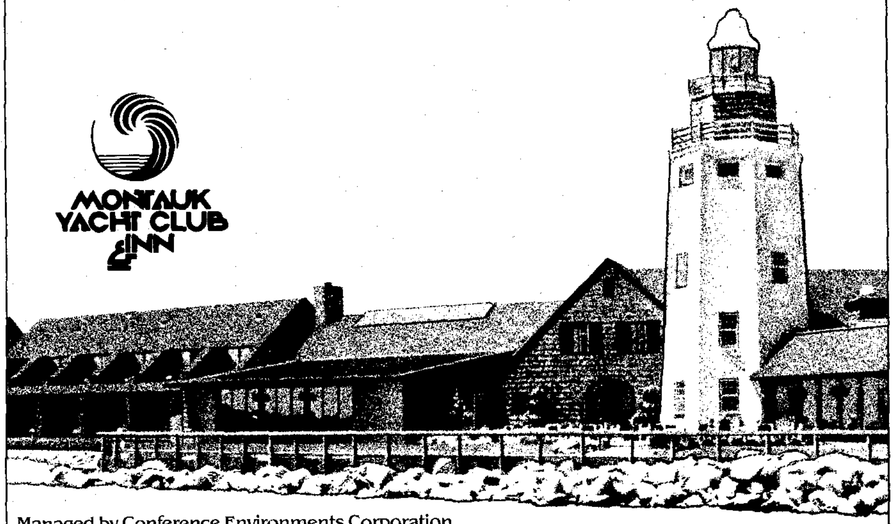

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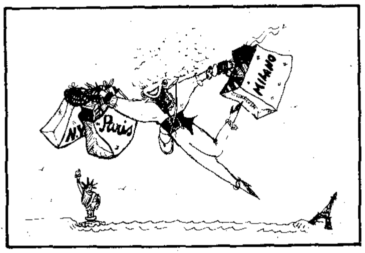

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OTHER EVENTS

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 4/24, the Bouwerie. 4/27, OTB Big Apple H. 4/28, the Prioress.

Children

MUSICAL GOOSE—Featuring Paula and Carol of TV's "Magic Garden." 4/28 at 12 noon and 2:30 p.m. at I.S. 72, 33 Ferndale Avenue, Staten Island (718-981-1500 ext. 33). $6 general admission, $10 priority seating.

A MUSICAL JOURNEY TO AFRICA—The Brooklyn Philharmonic, Tania Leon conductor; Dinizulu and His Drums. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 4/27 at 2. $3, adults $5.

THIS WAY, DELIGHT—Readings to introduce children to the process of authors' writing and illustrating books. Sat. thru 5/11 at 11 a.m. at Endicott Booksellers, 450 Columbus Ave. (787-6300). Free.

PETE'S DRAGON—Walt Disney animated film featuring the voices of Helen Reddy, Jim Dale, Mickey Rooney. 4/27 at 2 p.m. at Martin Theater, 108 E. 89. $2 at the door.

LA SERVA PADRONA, by Pergolesi. In English, for young audiences. The Vineyard, 309 E. 26th St. (683-0696). Sat. and Sun. at 1 and 3, thru 4/28. $5.

THE WIZARD OF OZ—The Puppetworks in a musical. Old First Church, Seventh Ave. and Carroll St., Brooklyn (718-638-5217). Sun. thru 4/28 at 2. $3.50.

SUZANNE'S FOREST FANTASY—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). 4/28 at 2. Reservations necessary; $2.50.

MICHAEL TAUBENSLAG PRODUCTIONS—4/28 at 1:30: "The Funzapoppin Magic Show," with music, animals, clowns. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side. 4/28, writer-illustrator Nancy Tafuri.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 4/26 at 11 and 1; 4/27 at 11 and 2, "The Frog Prince," by Steve Hansen. $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 4/27 at 1, "Returning Birds," welcome back the birds with naturalist Sarah Elliot; free, but reservations required. 4/28 at 2, "From Pops to Classical," Harlem Children's Orchestra, directed by Bonnie Black; free.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon. Weekend family programs focusing on a theme related to the collections, with films, workshops, slide talks; 4/27-28, "Rembrandt's World." Gallery talks Tues.; 4/23 at 7: Eugène Delacroix. Also: 4/27 at 2, Papyrus making, with Dr. Mohamed Ragab. Free with museum admission. Full schedule available at the museum.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books . . . "Intercultural Friendship Exhibition," dedicated to understanding between American children and those in the USSR, and based on "Big Red." Note: museum will be closed 4/27,28.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: Children's art, works from a program at P.S. 35 by artist Robert Bunkin. "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. "Soundtracks". . .Fri. at 1:30, storytelling for 3-5-year-olds. Free with museum admission.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family. 4/28 at 1:30 and 3: "Life in the Past," based on Thomas Hart Benton's work; drawing, collage, foil, and glitter used to create images describing life in the past. Free.

RADIO HIGHLIGHTS

Wed., April 24

2:00/WNYC—New, Old & Unexpected: New Composers. **Davis:** Episteme; **Munson:** Tarantella.

3:00/WNCN—Scriabin: Sonata for Piano #4 in F-Sharp, Op. 30; **Weber:** Cto for Clarinet #1 in f, Op. 73; **Rossini:** William Tell:Ov.

4:04/WQXR-AM/FM—Vivaldi: Cto in D (for recorder, oboe, violin, bassoon & continuo); **Albeniz:** Iberia: El Corpus en Sevilla & Triana.

5:00/WNCN—Beethoven: Country Dances for Orch, Op. posth.; **Various:** Hymns & Anthems (Early American).

6:00/WNCN—Debussy: Prelude a l'apres midi d'un faune; **Machaut:** Ballade and 2 Virelais; **Beethoven:** Egmont, Op. 84: Ov.

7:03/WQXR-AM/FM—Grieg: Lyric Suite; **Mozart:** Fantasia in c; **Gabrieli:** Canzon Septimi Octavi Toni a 12.

8:00/WNCN—Wagner: Das Rheingold: Entrance of the Gods into Valhalla; **Geminiani:** Cto Grosso in g, Op. 3, #2; **Beethoven:** Sonata for Violin & Piano #5 in F, Op. 24, "Spring."

8:06/WQXR-AM/FM—Hummel: Piano Cto in a, Op. 85; **Respighi:** Three Botticelli Pictures.

9:00/WNCN—Young Concert Artists. Recitals from the 1984–85 YCA Series. Jaime Bolipata. **Schoenberg:** Six Little Pieces, Op. 19; **Copland:** Piano Variations, 1930; **Beethoven:** Sonata in D, Op. 28; **Brahms:** Two Rhapsodies, Op. 79; **Liszt:** Spanish Rhapsody.

9:05/WQXR-AM/FM—McGraw-Hill "Young Artists Showcase" with Robert Sherman.

Thurs., April 25

2:00/WNYC—New, Old & Unexpected: New Composers. **Adams:** Songbird Songs; **Mumford:** String Qt.

3:00/WNCN—Praetorius: Christmas Music; **Bax:** Mediterranean; **Tchaikovsky:** Swan Lake, Op. 20: Highlights.

4:04/WQXR-AM/FM—Haydn: Sym #38 in C, "Echo"; **Copland:** Four Piano Blues; **Avison:** Cto in g, Op. 2, #1.

5:00/WNCN—Barber: Adagio for Strings, Op. 11; **Mendelssohn:** Variations Serieuses in d, Op. 54.

6:00/WNCN—Boieldieu: Zoraime et Zulnar: Ov; **Marias:** Folies d'Espagne; **Sibelius:** Finlandia, Op. 26.

7:03/WQXR-AM/FM—Sullivan: Pineapple Poll: Scene I; **Schubert:** Minuets, #5-#8; **Lutoslawski:** Variations on a Theme by Paganini.

8:06/WQXR-AM/FM—Haydn: Sym #53 in D, "L'Imperiale"; **Debussy:** Images for Orch: Iberia.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. **Beethoven:** Sym #7 in A, Op. 92 (Leipzig Gewandhaus Orch/Masur).

9:05/WQXR-AM/FM—Mobil's Memoirs in Music. Portraits of great men and women, etched in music. Edgar Allan Poe.

10:00/WNYC—New Sounds: New Directions. **NiRiain:** Seacht nDolas; **Papas/Vangelis:** Le Fleuve, Neranzovla; **Johnson:** John Somebody.

Fri., April 26

2:00/WNYC—New, Old & Unexpected: New Composers. **Monk:** Tablet; **Hykes:** Current Circulation.

3:00/WNCN—Schubert: Impromptu in c, Op. 90, #1; **Mendelssohn:** Hebrides Ov, Op. 26, "Fingal's Cave"; **Mozart:** Qt #4 in C.

4:04/WQXR-AM/FM—Beethoven: Leonore Ov #2; **Mozart:** Violin & Piano Sonata in E-Flat; **Albeniz:** Navarra; **Attaignant:** Tordion, Pavane & Galliard.

5:00/WNCN—Haydn: Sonata for Piano #55 in B-Flat; **Albinoni:** Cto for Oboe in B-Flat, Op. 9, #11; **Butterworth:** English Idylls.

6:00/WNCN—Danican-Philidor: Sonata pour la Flute a Bec; **Chopin:** Ballade #1 in g, Op. 23; **Bach:** Cto for Violin in a.

7:03/WQXR-AM/FM—Saint-Saens: Havanaise; **Haydn:** 24 Minuets: #13-#18; **Copland:** Danzon Cubano.

8:00/WNCN—Boccherini: Qt in A, Op. 39; **Haydn:** Sonata for Piano #49 in c-sharp; **Various:** Lute Works of the Dutch Renaissance.

WNYC—New Opera Releases.

8:06/WQXR-AM/FM—Mozart: Piano Cto #21 in C; **Hindemith:** Symphonic Metamorphosis on Themes of Carl Maria von Weber.

9:00/WNCN—Great Performances. Concentus Musicus of Vienna, Nicholas Harnoncourt conductor. **Bach:** Brandenburg Cto #6 in B-Flat, #1 in F, #3 in G. Part I of a two-part presentation of the Brandenburg Concertos. Simulcast in stereo with WNET-TV/Channel 13.

Sat., April 27

10:00 a.m./WNCN—Handel: Water Music: Suite #3 in G; **Granados:** Goyescas #5: El amor y la muerte; **Mozart:** Sym #34 in C.

10:04 a.m./WQXR-AM/FM—Tchaikovsky: Variations on a Rococo Theme; **Boyce:** Sym #6 in F; **Debussy:** Nocturnes for Orch: Fetes.

11:00 a.m./WNCN—Bach: English Suite #2 in a; **Telemann:** Cto for 3 Trumpets, Timpani, Oboe & Strings; **Bakfark:** Fantaisies for Lute.

11:05 a.m./WQXR-AM/FM—Schubert: Sym #2 in B-Flat; **Vivaldi:** Flute Cto in g, Op. 10, #2; **Elgar:** Enigma Variations: Variation 14.

12:00/WNCN—Mendelssohn: Songs for Chorus from Op. 100 & Op. 59; **Saint-Saens:** Phaeton, Op. 39; **Haydn:** Sym #96 in D, "Miracle."

1:05/WQXR-AM/FM—Lyric Opera of Chicago. Michel Plasson, conductor. **Bizet:** Carmen (Nafe, Domingo, Studer, Devlin).

3:00/WNCN—Coates: The Three Elizabeths; **Liszt:** Prelude & Fugue on the Theme "BACH"; **Ibert:** Concertino da camara for Alto Saxophone & 11 Instruments.

WNYC—New Sounds. **Marshall:** Alcatraz; **Jarrett:** The Koln Concert, excerpt; **Van Tieghem:** Boxing, Number One; **Gordon:** Music from "Secret Pastures."

5:04/WQXR-AM/FM—Vivaldi: Cto in C for 2 Trumpets & Orch; **Sibelius:** Andante Festivo (for String Orch); **Beethoven:** Variations on an Austrian Theme in C; **Glazunov:** Raymonda: Grand Waltz (Act 1).

6:00/WNCN—Verdi: I Vespri Siciliani: Ov; **Tchaikovsky:** Marche Slav, Op. 31; **Wagner:** The Flying Dutchman: Die Frist ist um; **Bach:** Brandenburg Cto #2 in F.

6:04/WQXR-AM/FM—Haydn: Sym #100 in G, "Military"; **Chopin:** Polonaise #2 in e-flat; **Strauss:** Roses from the South.

7:00/WNCN—Anniversary Concert. Yehudi Menuhin and Leopold Stokowski. **Saint-Saens:** Introduction & Rondo Capriccioso, Op. 28; **Scriabin:** Sym #4, Op. 54, "Poem of Ecstasy"; **Beethoven:** Rondo for Violin & Piano in G; **Liszt:** Hungarian Rhapsody #2 in c-sharp.

8:00/WNCN—Artist's Image. Daniel Barenboim, pianist/conductor. **Elgar:** Cto for Cello in e, Op. 85; **Beethoven:** Sonata for Piano #13 in E-Flat, Op. 27, #1.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1985 Metropolitan Opera district auditions in New Orleans, La.

WNCN—Saturday Night Opera. **Verdi:** Falstaff (Hendricks, Ricciarelli, Terrani, Boozer, Gonzalez, Bruson, Nucci, Los Angeles Master Chorale, Los Angeles Phil Orch/Giulini).

9:05/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With violinist Shlomo Mintz. **Haydn:** Sym #64 in A; **Sibelius:** Violin Cto in d, Op. 47; **Beethoven:** Sym #5 in c, Op. 67.

9:30/WKCR—Callas Celebration. Stefan Zucker, host. **Spontini:** La Vestale (Callas, Corelli).

Sun., April 28

9:05 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #4 in G; **Schubert:** Cello & Piano Sonata in a, "Arpeggione"; **Sibelius:** En Saga (Symphonic Poem).

10:00 a.m./WNCN—Classic Guitar. **Vivaldi:** Cto for 2 Guitars in G; **Giuliani:** Cto for Guitar #2 in A, Op. 36; **Yepes:** Romance.

12:00/WNYC—Chamber Music Society of Lincoln Center. Highlights from the best of this WNYC-produced concert series.

1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado, conductor. With cellist Carter Brey. **Tchaikovsky:** Symphonic Ballad, "The Voyevode," Op. 78; **Schumann:** Cto for Cello in a, Op.129; **Tchaikovsky:** Sym #5 in e, Op. 64.

2:05/WQXR-AM/FM—Italy in Music with George Jellinek.

3:00/WNYC—New Sounds. **Rouse:** Hardfall, Winter in Wyoming; **Lentz:** Lascaux; **Bryars:** Hommages.

3:05/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With soprano Kiri Te Kanawa. **Webern:** Sym, Op. 1; **R. Strauss:** Four Last Songs; **Elgar:** Sym #1 in A-Flat, Op. 55.

4:00/WNCN—Mendelssohn: Fantasy in f-sharp, Op. 28; **Woodcock:** Cto for Oboe in E-Flat; **Bizet:** L'Arlesienne: Suite #2.

5:00/WNCN—Bizet: Carmen: Ov; **Various:** Music from the Court of Burgundy; **C. P. E. Bach:** Sym in C.

6:05/WQXR-AM/FM—D. Scarlatti: Six Sonatas; **Zelenka:** Capriccio #3 in F.

7:00/WNCN—Anniversary Concert. Sir Thomas Beecham and Zubin Mehta. **Delius:** Eventyr; **Copland:** Appalachian Spring.

8:05/WQXR-AM/FM—Delta Opera House. **R. Strauss:** Feuersnot (Varady, Weikl, Munich Radio Orch/ Fricke).

10:00/WNYC—New Sounds. **Emerald Web:** Nocturne; **B. Kindler:** Music from the Matrix.

Mon., April 29

3:00/WNCN—Nielsen: Bohemian-Danish Folk Melody; **Schumann:** Davidsbundlertanze, Op. 6.

WNYC—New, Old & Unexpected: New Music from Eastern Europe.

4:04/WQXR-AM/FM—Handel: Cto Grosso in c, Op. 6, #8; **Rossini:** Ricciardo e Zoraide: Ov; **Tchaikovsky:** Valse-Scherzo, Op. 34.

5:00/WNCN—Bach: Toccata & Fugue in d; **J. Strauss Jr.:** Roses from the South Waltz, Op. 388.

6:00/WNCN—Benda: Sym in E-Flat; **Anon:** 16th-Century French Dances; **J. Strauss Jr.:** Vienna Blood Waltz, Op. 354.

7:03/WQXR-AM/FM—Handel: Organ Cto #4 in F, Op. 4; **Mendelssohn:** Songs Without Words, Op. 62: #1, #5 & #6; **D'Indy:** A Summer Day in the Mountains: Evening.

8:00/WNCN—Alberti: Sonata for 2 Trumpets & Strings; **Mozart:** Sym #29 in A; **Chopin:** Piano Works.

WNYC—Bach Mondays. From Symphony Space. Concert Royal. Cto in d for Harpsichord & Strings; Cantata #82; Four Soprano Arias.

8:06/WQXR-AM/FM—Mendelssohn: Violin Cto in e, Op. 64; **Faure:** Pelleas et Melisande Suite.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With violinists Felix Galimir, Hiroko Yajima, violist Kim Kashkashian, cellist Timothy Eddy, soprano Benita Valente, clarinetist Harold Wright. **Schubert:** Qt #12 in c, "Quartettsatz"; **Brahms:** Clarinet Qnt in b, Op. 115; **Schoenberg:** Qt #2 in f-sharp, Op. 10.

9:05/WQXR-AM/FM—Boston Symphony Orchestra. Seiji Ozawa, conductor. With cellist Yo-Yo Ma. **Berlioz:** Beatrice et Benedict: Ov; **Schoenberg:** Cto in D for Cello & Orch; **Brahms:** Serenade #1 in D.

Tues., April 30

3:00/WNCN—Ravel: Le Tombeau de Couperin; **Cabezon:** Pavane; **Grainger:** Sailor's Song.

WNYC—Gregorian Chant—the historic Abbey of Solesmes recordings from the late 1920s.

4:04/WQXR-AM/FM—R. Strauss: Der Rosenkavalier Suite: Conclusion; **Dowland:** Five Dances.

5:00/WNCN—Vivaldi: Cto for Oboe in F; **Chopin:** Barcarolle in F-Sharp, Op. 60; **Avison:** Cto Grosso #11 in G after D. Scarlatti.

6:00/WNCN—Saint-Saens: Le Rouet d'Omphale; **Smetana:** Wallenstein's Camp; **Frederick the Great:** Sonata for Flute in d.

7:00/WNYC—A special tribute to William Kapell.

7:03/WQXR-AM/FM—Gershwin: Second Rhapsody for Piano & Orch; **Vivaldi:** Cto in D; **Starzer:** Four Dances.

8:00/WNCN—American String Quartet, live from the WNCN Live Performance Studio.

8:06/WQXR-AM/FM—Bach—edited and orchestrated by Neville Marriner. The Musical Offering.

9:00/WNYC—St. Paul Chamber Orchestra. **Dallapiccola:** Three Poems for Solo Voice & Orch; **Berio:** Folksongs for Mezzo-soprano & Orch.

9:05/WQXR-AM/FM—Philadelphia Orchestra. Charles Dutoit, conductor. With cellist Yo-Yo Ma. **Dutilleux:** Metaboles; **Schumann:** Cello Cto in a, Op. 129; **Prokofiev:** Sym #5 in B-Flat, Op. 100.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Apr. 24–26 and 29–30

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
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Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming *(except Mon)*
Mon/Tom and Jerry
Ⓢ Wed/**Movie:** Running Brave
Thu/Faerie Tale Theatre: The Pied Piper of Hamelin (cc)
Mon/The Mine and the Minotaur

6:05
Ⓗ Thu/**Movie:** Hockey Night

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ *Jimmy Swaggart*
⓫ Great Space Coaster
Ⓗ Wed/Jack and the Beanstalk
Fri/**Movie:** The Wild Pony
Mon/Lewis Carroll's Alice's Adventures in Wonderland
Ⓢ Fri/**Movie:** No Big Deal
Tue/**Movie:** The Zertigo Diamond Caper

6:35
Ⓗ Tue/Dot and the Bunny

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Heathcliff
Ⓢ Thu/The Mine and the Minotaur

7:30
❺ Plastic Man
⓫ Scooby Doo
Ⓗ Wed/Fraggle Rock
Thu/The Easter Bunny Is Coming to Town
Ⓢ Mon/An Audience With Mel Brooks
Tue/Dot and the Bunny

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Wed/**Movie:** The Magic of Lassie
Fri/**Movie:** Watership Down
Tue/**Movie:** The Wild Pony
Ⓢ Wed/**Movie:** Heartbreak House
Thu/**Movie:** Last Plane Out
Fri/**Movie:** Hard to Hold (cc)

8:30
❺ Flintstones
❾ Straight Talk
⓫ Superfriends
Ⓗ Thu/**Movie:** Rare Breed
Mon/Life on Earth: The First Forests
Ⓢ Mon/**Movie:** Trenchcoat (cc)

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Happy Days
Ⓢ Tue/Father Guido Sarducci Goes to College
Ⓦ Wed/**Movie:** Easy Rider
Thu/**Movie:** Repo Man
Fri/**Movie:** Can She Bake a Cherry Pie?
Mon/**Movie:** Blue Thunder
Tue/**Movie:** Joysticks

9:30
❷ Anything for Money
❺ *Gilligan's Island*
❾ News
⓫ Barney Miller
Ⓗ Fri/Video Jukebox
Mon/Coming Attractions
Tue/Not *Necessarily* the News

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ I Love Lucy
❾ Romper Room
⓫ Odd Couple
Ⓗ Wed/**Movie:** American Hot Wax
Thu/**Movie:** Swing Shift (cc)
Fri/**Movie:** Twilight Zone—The Movie
Mon/**Movie:** The Magic of Lassie
Tue/**Movie:** Massacre in Rome
Ⓢ Wed/**Movie:** Up in Arms
Thu/**Movie:** The Safecracker
Fri/**Movie:** Many Rivers to Cross
Tue/**Movie:** Splendor

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ Make Room for Daddy
❼ Comedy Take
⓫ Family
Ⓢ Mon/**Movie:** The Seven Hills of Rome

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ All in the Family
❼ All Star Blitz
❾ Bewitched
Ⓦ Wed/**Movie:** Splash
Thu/**Movie:** Racing With the Moon
Fri/**Movie:** Purple Hearts
Mon/**Movie:** Timerider
Tue/**Movie:** High Road to China

11:30
❹ Scrabble
❺ Rituals
❼ Family Feud
❾ I Dream of Jeannie
⓫ Best Talk in Town
Ⓗ Wed/Not *Necessarily* the News
Ⓢ Tue/**Movie:** *Hard to Hold* (cc)

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Wed/**Movie:** Hard to Hold (cc)
Thu/Coming Attractions
Fri/Not *Necessarily* the News
Mon/**Movie:** Misunderstood
Tue/The Best of Braingames
Ⓢ Wed/**Movie:** Raiders of the Lost Ark (cc)
Thu/**Movie:** Swing Shift
Fri/**Movie:** Visit to a Chief's Son

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Paris When It Sizzles (1964). Audrey Hepburn, William Holden, Noel Coward. Good cast supplies the heat.
Thu/**Movie:** The Art of Love (1965). James Garner, Angie Dickinson. Strictly decorative.
Fri/**Movie:** Arch of Triumph (1948). Ingrid Bergman, Charles Boyer. *Needs more support than even these two can give it.*
Mon/**Movie:** The Deadly Trap (1972). Faye Dunaway, Frank Langella.
Tue/**Movie:** Cat o' Nine Tails (1971). Karl Malden, James Franciscus.
Ⓗ Thu/**Movie:** Blue Skies Again
Fri/**Movie:** The Magic of Lassie
Tue/**Movie:** *Trenchcoat* (cc)
Ⓢ Mon/**Movie:** Heartbreak House

12:45
Ⓦ Mon/**Movie:** Under Fire

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Alive and Well *(except Wed)*
Wed/Tic Tac Dough
Ⓦ Wed/**Movie:** Christine
Thu/**Movie:** Up the Creek
Fri/**Movie:** One Wild Moment (subtitled)
Tue/**Movie:** Surf II

1:30
❷ As the World Turns
❾ Wed/**Baseball:** Mets vs. St. Louis Cardinals
Ⓗ Wed/**Movie:** Running Brave
Ⓢ Fri/**Movie:** Splendor
Tue/**Movie:** To Please a Lady

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild (except Wed)
Ⓗ Thu/**Movie:** Massacre in Rome
Mon/**Movie:** Twilight Zone—The Movie
Tue/**Movie:** Swing Shift (cc)
Ⓢ Wed/**Movie:** Running Brave
Thu/**Movie:** Gaslight

2:15
❺ Popeye

2:30
❷ Capitol
❾ Tic Tac Dough (except Wed)
⓫ Little Rascals
Ⓗ Fri/**Movie:** Watership Down
Ⓢ Mon/**Movie:** Alice the Chimp
Tue/Paper Chase

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game (except Wed)
⓫ Superfriends
Ⓢ Fri/Father Guido Sarducci Goes to College
Tue/**Movie:** The Zertigo Diamond Caper
Ⓦ Wed/**Movie:** Easy Rider
Thu/**Movie:** Repo Man
Fri/**Movie:** Can She Bake a Cherry Pie?
Mon/**Movie:** Blue Thunder
Tue/**Movie:** Joysticks

3:30
❺ Woody Woodpecker and Bugs Bunny (except Fri)
Fri/**Special:** Rose Petal Place
❾ Newlywed Game (except Wed)
⓫ Heathcliff
Ⓗ Wed/The Berenstain Bears' Easter Surprise (cc)

4:00
❷ Rockford Files
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Wed/**Movie:** Murder, Inc. (1960). Stuart Whitman, May Britt. Entrepreneurial spirit.
Thu/**TV Movie:** One Shoe Makes It Murder (1982). Robert Mitchum, Angie Dickinson. Needs lacing.
Fri/**Movie:** The Killing Affairs (1971). Burt Reynolds, Norman Fell. Super-cool Dan August.
Mon/**Movie:** The Great Riviera Bank Robbery (1979). Ian McShane.
Tue/**Movie:** Mission: Monte Carlo (1981). Roger Moore, Tony Curtis.
⓫ Voltron
⓭ Sesame Street (cc)
Ⓗ Wed/Jack and the Beanstalk
Thu/Oliver and the Artful Dodger
Fri/Cyrano
Mon/Lewis Carroll's Alice's Adventures in Wonderland
Tue/Dot and the Bunny
Ⓢ Wed/**Movie:** *Alice the Chimp*
Thu/The Mine and the Minotaur
Fri/**Movie:** No Big Deal
Mon/Faerie Tale Theatre: The Pied Piper of Hamelin (cc)
Tue/Dot and the Bunny

4:30
❹ People's Court
❺ Brady Bunch
❼ Divorce Court
⓫ Laverne and Shirley
Ⓦ Tue/Screening Room

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
Ⓗ Wed, Fri/Fraggle Rock
Ⓢ Thu/Faerie Tale Theatre: The Pied Piper of Hamelin (cc)
Mon/The Mine and the Minotaur
Ⓦ Wed/**Movie:** The Twelve Months
Thu/David Copperfield
Fri/**Movie:** Romancing the Stone
Mon/**Movie:** Octopussy
Tue/**Movie:** Melanie

5:30
⓭ 3-2-1 Contact (cc)
Ⓗ Wed/**Movie:** The Magic of Lassie
Thu, Tue/The Best of Braingames
Fri/Video Jukebox
Ⓢ Wed/Rebellious Jukebox
Fri/**Movie:** Twice Upon a Time

Evening, Apr. 24–26 and 29–30

Wed., Apr. 24

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ WLIW Auction. Continues until sign off, 12 a.m.
㉛ World Chronicle

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉛ News From City Hall City Comment
Ⓢ Movie: A Midsummer Night's Sex Comedy

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉛ Working Women
Ⓦ Movie: Splash

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉛ Money Makers
Ⓗ Not *Necessarily* the News

8:00
❷ Double Dare
❹ Highway to Heaven
❺ **TV Movie:** Empire, Inc. Miniseries about three generations in the lives of a Canadian tycoon and his family. Third and final part.
❼ Fall Guy (cc)
❾ News
⓫ **Movie:** The Madwoman of Chaillot (1969). Katharine Hepburn.

⓭ Smithsonian World
㉛ Eye on Dance
🅗 **Movie:** American Hot Wax
🅝 **Movie:** The Boat Is Full
🅢 **Movie:** Raiders of the Lost Ark (cc)

8:30
❾ Sale of the Century
㉑ Looking East

9:00
❷ **TV Movie:** Sunset Limousine. John Ritter, Susan Dey.
❹ Facts of Life
❼ Hotel (cc)
❾ **Movie:** Conduct Unbecoming (1975). Michael York, Richard Attenborough. Officer in colonial India charged with rape.
⓭ The Well-Tempered Bach With Peter Ustinov
㉑ Smithsonian World: Heroes and the Test of Time
🅦 **Movie:** The Star Chamber

9:30
❹ Sara
🅗 **Movie:** Eddie and the Cruisers

10:00
❹ St. Elsewhere
❺ News
❼ 20/20 (cc)
㉛ Los Jaivas in Concert
🅝 **Movie:** Pixote
🅢 **Movie:** The Being

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
㉛ Nippon Television Inc.
🅦 **Movie:** Blondes Have More Fun

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
⓭ MacNeil/Lehrer NewsHour
🅗 **Movie:** Hard to Hold (cc)
🅢 **Movie:** Heartbreak House

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Austin City Limits—The Nitty Gritty Dirt Band/Steve Goodman Tribute

12:15
🅝 **Movie:** Sugar Cane Alley

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
🅦 **Movie:** Christine

12:40
❷ **Movie:** Kaleidoscope (1966). Warren Beatty, Susannah York. Playboy-cardsharp: fold.

1:00
❼ **Movie:** Two for the Road (1967). Audrey Hepburn, Albert Finney. Marital troubles among lovely people.
❾ The Saint
⓫ Barney Miller

1:10
🅗 What Sex Am I?

1:30
❹ ⓫ News
❺ Hogan's Heroes
🅢 **Movie:** Lovely but Deadly

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** The Master Touch (1974). Kirk Douglas, Florinda Bolkan. He's lost it.
❾ Joe Franklin
⓫ **Movie:** The Spiral Staircase (1946). Dorothy McGuire, George Brent. Mute pursued by murderer with his own ideas of perfection.

2:15
🅗 **Movie:** Alphabet City

2:30
❹ Ben Casey
🅦 **Movie:** Easy Rider

3:00
❾ **Movie:** The Bachelor and the Bobby Soxer (1947). Cary Grant, Myrna Loy. Stars shoehorned into roles of artist and judge, respectively.

3:15
🅢 **Movie:** A Midsummer Night's Sex Comedy

3:30
❹ Candid Camera
⓫ F Troop

3:45
🅗 Not *Necessarily* the News

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:03
❺ Eyesat

4:15
🅗 **Movie:** Damien: Omen II

4:30
❹ Here's Lucy
⓫ Biography: Dag Hammarskjöld

4:33
❺ Anesthsat

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅢 Rebellious Jukebox

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Apr. 25

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ WLIW Auction. Continues until sign off, 12 a.m.
㉛ Why in the World
🅗 **Movie:** Hockey Night
🅢 **Movie:** Swing Shift

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉛ Motorweek
🅦 **Movie:** Oklahoma!

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉛ This Old House
🅗 Coming Attractions

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ PM Magazine
❼ Wildside (cc)
❾ News
⓫ **Baseball:** Boston Red Sox vs. Yankees. That new left-field fence is going to get a workout.
⓭ New York's Master Chefs
㉛ Back of the Book
🅗 **Movie:** Swing Shift (cc)
🅝 **Movie:** The Ballad of Narayama
🅢 **Movie:** National Lampoon's Vacation (cc)

8:30
❹ Family Ties
❺ Carol Burnett
❾ Sale of the Century
⓭ Innovation
㉛ Yorktown

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ Eye to Eye (cc)
❾ **Movie:** Singin' in the Rain (1952). Gene Kelly, Debbie Reynolds, Donald O'Connor. The transition from silent films to talkies. Makes you laugh.
⓭ Mystery!: The Adventures of Sherlock Holmes
㉛ Hard Winter

9:30
❹ Night Court
🅦 **Movie:** Racing With the Moon

10:00
❷ CBS Reports: Honor, Duty and a War in Vietnam
❹ Hill Street Blues
❺ News
❼ 20/20 (cc)
⓭ Armenian Memorial
㉛ Tony Brown's Journal
🅗 **Movie:** Heat and Dust
🅢 Brothers (cc)

10:15
🅝 **Movie:** The Spider's Strategem

10:30
⓫ News
㉛ America's Black Forum
🅢 Bizarre 13 (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉛ Nippon Television Inc.
🅢 **Movie:** One From the Heart

11:30
❷ Newhart
❹ Tonight
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
🅦 **Movie:** Doing It

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Racing From Roosevelt
⓫ Star Trek
⓭ Masterpiece Theatre: All for Love (cc)
🅝 **Movie:** Vertigo

12:15
🅗 **Movie:** Reuben, Reuben

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
❾ Jackie Gleason

12:40
❷ **Movie:** Hotel (1967). Rod Taylor, Karl Malden. Glamorized food and beverage business.

12:45
🅢 **Movie:** Against All Odds

1:00
❼ **Movie:** Tender Is the Night (1962). Jennifer Jones, Jason Robards Jr. And here there is no light, from Scott Fitzgerald.
❾ The Saint
⓫ Barney Miller
🅦 **Movie:** Up the Creek

1:30
❹ ⓫ News
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** The Magus (1968). Anthony Quinn, Michael Caine. From seductive John Fowles puzzler about a Greek magician and an aimless English intellectual.
❾ Joe Franklin
⓫ Lifestyles of the Rich and Famous
🅗 **Movie:** Making the Grade

2:30
❹ Ben Casey

2:45
🅦 **Movie:** Repo Man

2:50
🅢 **Movie:** Killpoint

3:00
❾ **Movie:** Devil's Canyon (1953). Virginia Mayo.
⓫ Children Between Life and Death

3:30
❹ Candid Camera

3:50
🅗 Coming Attractions

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:20
🅗 **Movie:** Gorky Park

4:30
❹ Here's Lucy
⓫ Biography: Herbert Hoover
🅢 **Movie:** National Lampoon's Vacation (cc)

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., Apr. 26

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ WLIW Auction. Continues until sign off, 12 a.m.
㉛ Tony Brown's Journal
🅗 **Movie:** Twilight Zone—The Movie

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉛ Why in the World
🅢 Rock of the '80s: Berlin and Others
🅦 **Movie:** Purple Hearts

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ ⓫ News
㉛ Profiles in Nature

8:00
❷ **TV Movie:** Arthur the King. Malcolm McDowell, Candice Bergen. Camelot unfolds before a twentieth-century woman who falls down a "rabbit hole."
❹ Best Times
❺ PM Magazine
❼ Webster (cc)
❾ **Baseball:** Pittsburgh Pirates vs. Mets
⓫ **Baseball:** Yankees vs. Chicago White Sox
⓭ Washington Week in Review
㉛ Masterpiece Theatre: All for Love
🅗 The Second City 25th Anniversary Special
🅝 **Movie:** That Sinking Feeling
🅢 **Movie:** Alphabet City

8:30
❺ Carol Burnett
❼ Mr. Belvedere (cc)
⓭ Wall $treet Week

9:00
❹ Codename: Foxfire
❺ Merv Griffin
❼ Benson (cc)
⓭ Great Performances—Bach's Brandenburg Concertos. Concertos I, VI, and III performed under the direction of Nikolaus Harnoncourt. Stereo simulcast over WNCN-FM.
㉛ Canadian Establishment
🅗 **Movie:** Mike's Murder
🅦 **Movie:** Reckless

9:30
❼ Off the Rack (cc)
🅢 **Movie:** Hard to Hold (cc)

10:00
❹ Miami Vice
❺ News
❼ Me & Mom (cc)
⓭ Lawrence of Arabia: The Master Illusionist
㉛ Ancient Lives

10:15
❾ Kiner's Korner

10:30
🅝 **Movie:** Genocide

11:00
❷ ❹ ❼ ⓫ News
❺ Taxi
❾ Visiones '85
⓭ **Movie:** We All Loved Each Other So Much (1977). Vittorio Gassman, Nino Manfredi.
㉛ Nippon Television Inc.
🅗 Maximum Security
🅦 **Movie:** Body Talk

11:05
🅢 Father Guido Sarducci Goes to College

11:30
❷ **TV Movie:** SST—Disaster in the Sky (1977). Peter Graves, Lorne Greene. Passenger aboard inaugural flight carries Senegal flu virus: contagious.
❹ Tonight
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Odd Couple
🅗 Not *Necessarily* the News

12 **MIDNIGHT**
❼ ABC Rocks
❾ Top 40 Videos
⓫ Honeymooners
🅗 **Movie:** Alphabet City
🅝 **Movie:** Young and Innocent

12:05
🅢 **Movie:** Mike's Murder

12:15
🅦 **Movie:** The Felines

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
⓫ Star Trek

1:00
❾ The Saint

1:30
❺ America's Top Ten
⓫ News
🅗 **Movie:** Breathless (1983)
🅦 **Movie:** One Wild Moment (subtitled)

1:40
❷ Record Guide

2:00
❹ News
❺ **Movie:** Blowing Wind (1953). Gary Cooper, Anthony Quinn. Wildcat oilman—a dry hole.
❼ **Movie:** Murder by Television (1935). Bela Lugosi. Way ahead of its time.
❾ Joe Franklin
⓫ Solid Gold
🅢 **Movie:** Last Tango in Paris

2:10
❷ **TV Movie:** Ski Lift to Death (1978). Deborah Raffin, Don Galloway. Some vacation.

2:30
❹ Sally Jessy Raphaël

3:00
❹ Music City USA
❾ **Movie:** The Enchanted Cottage (1945). Robert Young, Dorothy McGuire. Misfits fall in love.
⓫ Kung Fu

3:15
❹ Ben Casey

SOLUTIONS TO LAST WEEK'S PUZZLES

M	I	N	I	M	A	L	■	A	D	D	U	C	E	D
E	■	E	■	E	■	U	■	D	■	E	■	A	■	O
N	E	W	H	A	T	S	■	D	I	C	T	I	O	N
A	■	J	■	N	■	T	■	I	■	I	■	R	■	A
C	R	E	A	T	U	R	E	C	O	M	F	O	R	T
E	■	R	■	■	■	E	■	T	■	A	■	■	■	E
R	E	S	I	S	T	■	R	E	S	T	L	E	S	S
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S	■	X	■	W	■	V	■	M	■	R	■	N	■	U
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D	I	E	S	E	L	■	I	C	E	C	A	P	■	A	R	U	M	■	■	■
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S	O	H	O	■	M	A	D	A	S	A	W	E	T	H	E	N	■	S	S	W
A	P	A	C	E	■	■	■	L	A	V	I	N	■	E	C	T	O	P	I	A
X	I	S	■	L	I	K	E	A	B	A	T	O	U	T	O	F	H	E	L	L
O	N	T	■	D	R	E	S	D	E	N	■	R	A	U	■	O	N	E	A	L
N	E	E	■	■	S	N	E	E	R	S	■	A	R	P	■	R	O	D	S	■

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TELEVISION

🅗 The Second City 25th Anniversary Special
🅦 Movie: Can She Bake a Cherry Pie?

3:34
❺ Movie: Bruce Lee: His Last Days—His Last Nights (1979).

4:00
❼ New $100,000 Name That Tune
⓫ *Abbott and Costello*

4:11
❷ Newsmakers

4:15
🅢 *Movie: Alphabet City*

4:20
🅗 *Movie: Mike's Murder*

4:30
❹ *Hit City*
⓫ Biography: Huey Long

4:41
❷ Movie: The Money (1976). Lawrence Luckinbill, Sam Levine. Trouble in paradise.

5:00
❹ Candid Camera
❾ News
⓫ Insight

5:30
❹ Here's Lucy
❾ Movie: Rocket Ship X-M (1950). Lloyd Bridges, Hugh O'Brian. Good sci-fi about spaceship knocked off course.
⓫ News

Mon., Apr. 29

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Under Sail (cc)
㉛ All About TV
🅗 Coming Attractions
🅢 Movie: The Doctor and the Girl

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment
🅗 Life on Earth: The First Forests

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ *Doctor Who*
㉛ Brooklyn College

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ ⓫ News
㉑ Long Island Report
㉛ Cityscope
🅗 Fraggle Rock
🅦 Movie: Timerider

8:00
❷ Scarecrow and Mrs. King
❹ TV Movie: Adam. Daniel J. Travanti, JoBeth Williams.
❺ PM Magazine
❼ Hardcastle and McCormick (cc)
❾ Vindication: Blockbuster in Buffalo
⓫ TV Movie: The Key to Rebecca. David Soul, Robert Culp. W. W. II espionage set in the Middle East. Part 1 (Part 2, Mon., May 6, 8 p.m.).
⓭ Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art
㉑ Wild America (cc)
㉛ Smithsonian World: Heroes and the Test of Time
🅗 Movie: The Magic of Lassie
🅝 Movie: Lola Montes
🅢 Movie: Heartbreak House

8:30
❺ Carol Burnett
㉑ Profiles in Nature

9:00
❷ Kate & Allie
❺ Merv Griffin
❼ Movie: Reds. Part 2 (see Sun., Apr. 28, 9 p.m.).
⓭ World Professional Dance Championship
㉑ The Living Planet: A Portrait of the Earth (cc)
㉛ Los Jaivas in Concert
🅦 Movie: National Lampoon's Vacation

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❹ Missing . . . Have You Seen This Person? (cc)
❺ ⓫ News
㉑ The Preservation Hall Jazz Band
㉛ Canadian Establishment
🅗 Movie: Reuben, Reuben
🅝 Movie: That Sinking Feeling
🅢 Movie: Trenchcoat (cc)

10:30
⓭ Writers Writing

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉛ Nippon Television Inc.
🅦 Movie: Pandora's Mirror

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Nightly Business Report

11:45
🅗 The Second City 25th Anniversary Special
🅢 Movie: National Lampoon's Vacation (cc)

12 MIDNIGHT
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Mystery!: The Adventures of Sherlock Holmes
㉑ Lili
🅝 Movie: The Spider's Strategem

12:15
🅦 Movie: Under Fire

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune

12:40
❷ McMillan and Wife

12:50
🅗 Movie: Heat and Dust

1:00
❼ Movie: The Private Navy of Sgt. O'Farrell (1968). Bob Hope, Phyllis Diller. Waterlogged.
❾ The Saint
⓫ Barney Miller

1:25
🅢 An Audience With Mel Brooks

1:30
❹ ⓫ News
❺ Special: The Lowry Group

2:00
❷ News
❹ *Sally Jessy Raphaël*
❾ Joe Franklin
⓫ Movie: Flirting With Fate (1938). Joe E. Brown, Leo Carrillo. Fickle.

2:20
🅢 Movie: Valley Girl

2:30
❹ Ben Casey
❺ *Best of Midday*
🅦 Movie: Blue Thunder

3:00
❾ Movie: Sorrowful Jones (1949). Bob Hope, Lucille Ball.

3:05
🅗 Movie: Damien: Omen II

3:30
❹ Candid Camera
❺ Off the Set
⓫ F Troop

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:05
🅢 Faerie Tale Theatre: The Pied Piper of Hamelin (cc)

4:30
❹ Here's Lucy
⓫ Biography: Admiral William Halsey

4:55
🅗 Movie: Breathless (1983)

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅢 Movie: Alice the Chimp

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Tue., Apr. 30

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Aloha China
㉛ International Edition
🅗 Movie: Massacre in Rome
🅢 Movie: Hard to Hold (cc)

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ The Magic of Watercolors
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
🅦 Movie: High Road to China

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Colorsounds

8:00
❷ Lucie Arnaz
❹ A-Team
❺ PM Magazine
❼ Three's a Crowd (cc)
❾ News
⓫ Barney Miller
⓭ Nova (cc)
㉑ Answerwise
㉛ The Living Planet: A Portrait of the Earth
🅗 Movie: Slayground
🅝 Movie: Young and Innocent
🅢 Father Guido Sarducci Goes to College

8:30
❷ Jeffersons
❺ Carol Burnett
❼ Foul-Ups, Bleeps and Blunders (cc)
❾ Sale of the Century
⓫ Baseball: Yankees vs. Texas Rangers
㉑ De Bono's Thinking Course

9:00
❷ Movie: Loving Couples (1980). Shirley MacLaine, James Coburn. Change partners and dance.
❹ Riptide
❺ Special: Dropout
❼ Who's the Boss? (cc)
❾ Movie: King Solomon's Treasure (1977). David McCallum, Britt Ekland. Filmmakers forgot their compass.
⓭ *Frontline (cc)*
㉑ Masterpiece Theatre: All for Love (cc)
㉛ The Well-Tempered Bach With Peter Ustinov
🅢 Movie: One From the Heart
🅦 Movie: The Ballad of Gregorio Cortez

9:30
❼ Hail to the Chief (cc)
🅗 Not *Necessarily* the News

10:00
❹ Remington Steele
❺ News
❼ MacGruder & Loud (cc)
⓭ Jean Shepherd's America—Filthy Rich at Last
㉑ Masterpiece Theatre: All for Love (cc)
🅗 The Hitchhiker
🅝 Movie: The Man Who Knew Too Much (1956)
🅢 Movie: Brothers (cc)

10:30
⓭ Sporting Life
🅗 What Sex Am I?

11:00
❷ ❹ ❼ ⓫ News
❺ Taxi
❾ Phil Silvers
⓭ MacNeil/Lehrer

NewsHour
㉑ Nightly Business Report
㉛ Nippon Television Inc.
Ⓦ **Movie:** Coed Fever

11:30
❷ Fall Guy
❹ Best of Carson
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Odd Couple
㉑ Latenight America
Ⓗ **Movie:** Swing Shift (cc)
Ⓢ Bizarre 13 (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Honeymooners
⓭ Jazz Tonight: Jazz Comes Home to Newport
Ⓝ **Movie:** Luna
Ⓢ **Movie:** Alphabet City

12:15
Ⓦ **Movie:** Surf II

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
⓫ Star Trek

12:40
❷ Columbo

1:00
❼ **Movie:** Rolling Man (1973). Dennis Weaver, Donna Mills. One raw deal after another for ex-con who returns to find wife and children gone.
❾ The Saint

1:15
Ⓗ **Movie:** Mike's Murder

1:30
❹ ⓫ News
❺ **Special:** The Lowry Group
Ⓢ **Movie:** Last Tango in Paris

1:45
Ⓦ **Movie:** Joysticks

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** Frankenstein Created Woman (1967). Peter Cushing, Susan Denberg. Can't hang the rap on him.
❾ Joe Franklin
⓫ Start of Something Big

2:30
❹ Ben Casey

3:00
❾ **Movie:** Ghost Breakers (1940). Bob Hope, Paulette Goddard. From gentler days when ghosts were broken, not busted.
⓫ **Movie:** Abbott and Costello Meet Captain Kidd (1952). Charles Laughton.

3:10
Ⓗ **Movie:** Trenchcoat (cc)

3:15
Ⓦ **Movie:** Escape 2000

3:30
❹ Candid Camera

3:50
Ⓢ **Movie:** One From the Heart

4:00
❹ Here's Lucy

4:30
❹ Here's Lucy
⓫ Biography: Mao Tse-Tung

4:45
Ⓗ **Movie:** Alphabet City

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:40
Ⓢ Bizarre 13 (cc)

Weekend, Apr. 27–28

Sat., Apr. 27

6:00
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
Ⓢ **Movie:** Raiders of the Lost Ark (cc)

6:30
❷ Patchwork Family
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom
Ⓗ **Movie:** Local Hero

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Pink Panther

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour

8:00
❷ The Bisketts
❹ Snorks
❺ **Special:** National Aerobics Championships
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron
Ⓢ **Movie:** To Please a Lady

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ Meet the Mayors
⓫ Hee Haw
⓭ Wall $treet Week
Ⓗ **Movie:** Brainstorm

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Capitol Journal

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
Ⓢ **Movie:** The Doctor and the Girl

10:15
Ⓦ **Movie:** Escape From El Diablo

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries
Ⓗ **Movie:** The Earthling

11:00
❷ CBS Storybreak
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ Open Mind

11:45
Ⓦ **Movie:** The Ice Pirates

12 **NOON**
❷ Bugs Bunny/Road Runner
❹ Spiderman and His Amazing Friends
❺ Masters Water Ski Tournament
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ This Week in Baseball
⓭ **Tennis:** Easter Bowl Junior Tennis Championships
㉑ Gourmet Cooking
Ⓢ **Movie:** Trenchcoat

12:30
❷ Saturday Supercade
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
⓫ Abbott and Costello
㉑ Rod and Reel II
Ⓗ Not *Necessarily* the News

1:00
❹ Major League Baseball: An Inside Look
❺ Fame
❾ **Movie:** Ten Tall Men (1951). Burt Lancaster.
⓫ **Movie:** War of the Gargantuas (1966). Russ Tamblyn.
㉑ How to Play the Piano Despite Years of Lessons
Ⓗ **Movie:** Swing Shift (cc)

1:15
❹ **Baseball:** Yankees vs. Chicago White Sox
Ⓦ **Movie:** Spring Break

1:30
❷ Pole Position
❼ New York Hot Tracks
㉑ Square Foot Gardening

2:00
❷ CBS Sports Special: International Race of Champions
❺ **TV Movie:** Empire, Inc. Canadian tycoon and his descendants. Part 1 (Part 2, Sun., Apr. 28, 2 p.m.).
⓭ House for All Seasons (cc)
㉑ Motorweek
Ⓢ **Movie:** Heartbreak House

2:30
❼ Greatest Sports Legends—Ray Meyer
⓭ This Old House (cc)
㉑ Gourmet Cooking

3:00
❼ Pro Bowlers Tour
❾ **Movie:** Castle Keep (1969). Burt Lancaster.
⓫ **Movie:** The Black Stallion Returns (1983). Kelly Reno, Teri Garr.
⓭ New York's Master Chefs
㉑ Rod and Reel II
Ⓗ Ⓦ **Movie:** Local Hero

3:30
❷ **NBA:** Playoffs (TBA)
⓭ Sporting Life
㉑ How to Play the Piano Despite Years of Lessons

4:00
❹ **Golf:** Liberty Mutual Legends of Golf
⓭ American Playhouse—*Under the Biltmore Clock*
㉑ House for All Seasons
Ⓢ **Movie:** The Dark Crystal

4:30
❼ Wide World of Sports
㉑ Last Chance Garage (cc)

5:00
❺ Mission: Impossible
❾ Top 40 Videos
⓫ Solid Gold
㉑ WLIW Auction. Continues until sign off, 12 a.m.
Ⓗ Coming Attractions
Ⓦ **Movie:** Hair

5:30
⓭ Flight to Survival
Ⓗ **Movie:** Rare Breed
Ⓢ **Movie:** Raiders of the Lost Ark (cc)

6:00
❷ Channel 2 the People
❹ ❼ News
❺ Blue Knight
❾ Battlestar Galactica
⓫ Puttin' on the Hits
⓭ Nature (cc)

6:30
❷ ❹ ❼ News
⓫ Dance Fever

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Close-Up
⓫ Jeffersons
⓭ Family Classics: Ivanhoe
㉛ Washington Week in Review
Ⓗ **Movie:** When We First Met
Ⓦ **Movie:** Harry and Son

7:30
❷ The Muppets
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ House Calls
⓫ At the Movies
⓭ Wild America (cc)
㉛ European Journal
Ⓢ Charlie Daniels' Volunteer Jam

8:00
❷ Charles in Charge
❹ Diff'rent Strokes
❺ **Movie:** A Kiss Before Dying (1956). Robert Wagner, Jeffrey Hunter.
❼ T. J. Hooker (cc)
❾ **Movie:** A Hole in the

MARIANAS

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by Jay Jacobs

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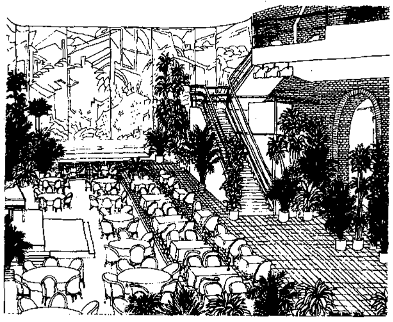

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Head (1959). Frank Sinatra, Edward G. Robinson. High hopes.
11 **Movie:** Guyana: Cult of the Damned (1980). Stuart Whitman, Gene Barry.
13 Nature of Things
31 Hello Jerusalem
H **Movie:** Trenchcoat (cc)
N **Movie:** The Man Who Knew Too Much (1956)

8:30
2 E/R
4 Gimme a Break

9:00
2 Airwolf
4 Hunter
7 Love Boat (cc)
13 Film on Film—Anna Magnani
31 Mystery!: The Adventures of Sherlock Holmes
S **Movie:** True Confessions
W **Movie:** Hot Dog . . . the Movie

9:30
H Maximum Security

10:00
2 Cover Up
4 NBC White Paper
5 11 News
7 Finder of Lost Loves (cc)
31 German Pro Soccer
H Not *Necessarily* the News
N **Movie:** Improper Conduct

10:30
5 Black News
9 In Search Of
11 Wall Street Journal Report
13 Sneak Previews
H **Movie:** Dressed to Kill

11:00
2 4 7 News
5 **Movie:** The Devil's Brigade (1968). William Holden, Carroll O'Connor.
9 Burns and Allen
11 Tales From the Darkside
13 **Movie:** The Glass Key (1942). Alan Ladd, Veronica Lake. Peekaboo!
S **Movie:** The Being
W **Movie:** Indecent Pleasures

11:30
4 Saturday Night Live
7 News (cc)
9 Racing From Roosevelt
11 **Movie:** Harper (1966). Paul Newman, Julie Harris, Lauren Bacall. Cynical murder mystery with good, whacko cast.

11:45
2 Sports People
7 **Movie:** Cheyenne Social Club (1970). James Stewart, Henry Fonda. Jimmy inherits a bordello.

12 **MIDNIGHT**
2 **TV Movie:** Crime Knows No Age (1974). Mitchell Ryan.
9 WWF All-Star *Wrestling*
N **Movie:** Luna

12:15
W **Movie:** Naughty Girls

12:20
H **Movie:** Swing Shift (cc)

12:30
S **Movie:** Valley Girl

1:00
4 Hawk
9 **Movie:** The Corpse Vanishes (1942). Bela Lugosi. Annual homage to daylight saving time.

1:35
5 **Movie:** Juggernaut (1974). Richard Harris, Omar Sharif. Bomb aboard a cruise ship.

1:50
7 **Movie:** Dirty Dingus Magee (1970). Frank Sinatra, George Kennedy. Two-bit outlaw, small-change town.

Note: Hour between 2:00 a.m. and 3:00 a.m. lost due to daylight saving time.

3:00
4 Ben Casey
9 **Movie:** The Little Minister (1934). Katharine Hepburn, John Beal.
11 News
W **Movie:** The Ice Pirates

3:03
2 Music Magazine

3:05
H **Movie:** Draw! (cc)

3:15
S Rick and Bob Report

3:30
11 At the Movies

3:33
2 **TV Movie:** The Desperate Miles (1975). Tony Musante, Joanna Pettet.

3:45
S **Movie:** Trenchcoat

4:00
4 **Movie:** I Cover the Waterfront (1933). Claudette Colbert, Ben Lyon. Dockside reporter is in over his head.
11 **Movie:** Clash by Night (1952). Barbara Stanwyck, Paul Douglas. In the daytime, too.

4:45
H What Sex Am I?

5:00
9 News

5:02
2 **Movie:** The Elevator (1974). Myrna Loy, James Farentino. All-star cast gets the shaft.

5:30
9 Straight Talk
S **Movie:** The Dark Crystal

5:50
5 Time for Timothy
H Maximum Security

Sun., Apr. 28

6:00
11 Wall Street Journal Report

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 11 Christopher Closeup
9 News
H **Movie:** Watership Down

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Hispanic Horizons
11 Old Time Gospel Hour
S The Island of Nevawuz

7:30
2 Channel 2 the People
4 Journey to Adventure
7 This Is the Life
9 Point of View
13 Sesame Street (cc)

8:00
2 Way to Go
4 Here's Lucy
5 Jimmy Swaggart
7 Insight
9 Millionaire Maker
11 *Frederick K. Price*
H **Movie:** Hurricane
S **Movie:** No Big Deal

8:30
2 *For Our Times*
4 Baseball Bunch
7 World of Photography
9 Day of Discovery
13 Mister Rogers' Neighborhood

9:00
2 Sunday Morning
4 Kids, Inc.
5 **Movie:** Ma and Pa Kettle Go to Town (1950). Marjorie Main, Percy Kilbride. Should've stayed on the farm.
7 Tiempo
9 Oral Roberts
11 Jackson Five
13 Sesame Street (cc)

9:30
4 Positively Black
7 News Conference
9 Point of View
11 Voltron
S **Movie:** The Zertigo Diamond Caper

10:00
2 Face the Nation
4 Essence
7 Video Game
9 Sunday Mass
11 The Transformers
13 Mister Rogers' Neighborhood
H **Movie:** Hockey Night
W **Movie:** Going Hollywood

10:30
4 Visiones
5 **Movie:** Tarzan and the Slave Girl (1950). Lex Barker, Denise Darcel.
7 Entertainment This Week
9 That's the Spirit
11 Three Stooges
13 Family Classics: Ivanhoe
S **Movie:** Coma

11:00
2 Taking Advantage
4 First Estate: Religion in Review
9 Make Peace With Nature
11 **Movie:** Abbott and Costello Meet Dr. Jekyll and Mr. Hyde (1953). Karma chameleon.
13 Wild America

11:30
2 Newsmakers
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
13 3-2-1 Contact (cc)
21 Exploring Language
H Fraggle Rock
W Hank Williams

12 **NOON**
2 Channel 2 the People
4 News 4orum
5 **Movie:** Stowaway to the Moon (1974). Lloyd Bridges, Michael Link.
9 Robert Schuller (cc)
13 Why in the World
21 Tony Brown's Journal
H The Best of Braingames

12:30
2 Selling Stars
4 Meet the Press
7 I Am Joe's Kidney
11 **Movie:** Rhino! (1964). Robert Culp, Harry Guardino. Gamey.
13 Inside Albany
21 **Movie:** Fatal Glass of Beer. W. C. Fields, George Chandler. Ah, yes.
H **Movie:** Hard to Hold (cc)
S Paper Chase

1:00
2 **NBA:** Playoffs—Doubleheader (TBA)
7 Like It Is
9 **Special:** The Arthritis Informatel: A Serious Look
13 Great Decisions '85
W **Movie:** Baby Doll

1:30
4 Bob Uecker's Wacky World of Sports
13 Agronsky and Company
S **Movie:** Up in Arms

2:00
5 **TV Movie:** Empire, Inc. Part 2 (see Sat., Apr. 27, 2 p.m.).
7 This Is the USFL
13 *New Tech Times*
21 Long Island High School Lacrosse
H **Movie:** American Hot Wax

2:30
4 Super Chargers—AHRA Funny Car National
7 **USFL Football: TBA**
11 **Baseball:** Yankees vs. Chicago White Sox
13 *Innovation*

3:00
4 Ben Casey
13 Nova (cc)
W **Movie:** Heart Like a Wheel

3:30
H Not *Necessarily* the News
S **Movie:** Running Brave

4:00
4 **Golf:** Liberty Mutual Legends of Golf
13 Great Performances. See Fri., Apr. 26, 9 p.m.
21 Nature of Things
H **Movie:** Hurricane

5:00
5 Fame
13 The Well-Tempered Bach With Peter Ustinov
21 Undersea World of Jacques Cousteau
W The Boy Who Turned Yellow

5:30
11 **Movie:** Anzio (1963). Robert Mitchum, Peter Falk. All-star cast beached.
S **Movie:** Never Say Never Again (cc)

6:00
2 4 7 News
5 **Movie:** Riot (1969). Gene Hackman, Jim Brown. Prison riot covers escape attempt.
21 Sporting Life
H **Movie:** Watership Down
W Panda's Adventures

6:30
2 4 7 News
21 Adam Smith's Money World

7:00
2 60 Minutes
4 Silver Spoons
7 Ripley's Believe It or Not (cc)
13 The Making of *The Living Planet*
21 Inside Albany
W **Movie:** Trading Places

7:30
4 Punky Brewster
21 Ask Congress
H Fraggle Rock

8:00
2 *Murder, She Wrote*
4 Knight Rider
5 Star Search '85
7 **Movie:** The Wind in the Willows. Four animals with human life-styles. Animated.
9 *Straight Talk*
11 Lifestyles of the Rich and Famous
13 Nature (cc)
21 Mystery!: The Adventures of Sherlock Holmes (cc)
31 Ancient Lives
H **Movie:** Against All Odds (cc)
N **Movie:** Sugar Cane Alley
S **Movie:** Coma

9:00
2 Crazy Like a Fox
4 **Special:** Johnny Carson Presents the Tonight Show Comedians
5 **Special:** The Lowry Group
7 **Movie:** Reds (1981). Warren Beatty, Diane Keaton. N.Y. bohemia and the Russian Revolution. Watch for Henry Miller and Rebecca West. Part 1 (Part 2, Mon., Apr. 29, 9 p.m.). (cc)
9 Hispanic Horizons
11 Start of Something Big
13 Masterpiece Theatre: All for Love (cc)
21 **Movie:** Double or Nothing (1937). Bing Crosby, Mary Carlisle. Fifty-fifty.
31 The Well-Tempered Bach With Peter Ustinov
W **Movie:** Doctor Detroit

9:30
9 Nine on New Jersey

10:00
2 Wall Street Connection
4 Scene of the Crime
5 11 News
9 Meet the Mayors
13 Adam Smith's Money World
H **Movie:** Hard to Hold (cc)
N **Movie:** The Ballad of Narayama
S Brothers (cc)

10:30
5 Sports Extra
9 New Jersey People
11 From the Editor's Desk
13 Monty Python's Flying Circus
21 Ask Congress
S Bizarre 13 (cc)

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
S **Movie:** Running Brave
W **Movie:** Mascara

11:15
2 News

11:30
5 David Susskind
7 News (cc)
9 It Is Written
11 Honeymooners

11:40
H **Movie:** Making the Grade

11:45
2 Sports Update
4 *Strictly Business*
7 Sports Special

12 **MIDNIGHT**
2 Barnaby Jones
4 *George Michael's* Sports Machine
7 **Movie:** St. Valentine's Day Massacre (1967). Jason Robards Jr., George Segal. Scarface and Bugsy on a collision course.
9 *Jimmy Swaggart*
11 Star Trek
13 Holocaust: The Survivors Gather in Philadelphia

12:15
N **Movie:** Vertigo

12:30
4 Greatest American Hero
W **Movie:** Kill Castro

12:50
S **Movie:** Who's Afraid of Virginia Woolf?

1:00
2 Barnaby Jones
9 **Movie:** Stone Cold Dead (1980). Richard Crenna, Paul Williams.
11 Tales From the Darkside

1:30
4 Ben Casey
5 World Vision
11 News
H Not *Necessarily* the News

2:00
2 News
7 **Movie:** Young Fury (1965). Rory Calhoun, Virginia Mayo. Gunslinger returns home to find his son an outlaw.
11 Wall Street Journal Report
H **Movie:** American Hot Wax

2:30
4 Visiones
11 **Movie:** A Portrait of Jennie (1949). Jennifer Jones, Joseph Cotten. Strange girl in Central Park invokes an artist's muse.

3:00
4 First Estate: Religion in Review
9 **Movie:** Annie Oakley (1935). Barbara Stanwyck, Preston Foster. Stanwyck shoots from the hip.
S **Movie:** Never Say Never Again (cc)

3:35
H Little River Band in Australia

4:30
11 Biography: Madame Chiang Kai Shek

4:40
H **Movie:** Hard to Hold (cc)

5:00
9 News
11 Life of Riley

5:15
S Paper Chase

5:30
7 Morning Stretch
9 Joe Franklin
11 News

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CHRISA'S—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. L & D Mon.-Fri. 11:30-9:30, Sat. to 8:30, Sun. to 7:30. **(I)** No Credit Cards.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5-11. Br Sun. noon-5. Private parties for 30. 2-hrs free D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, steak Diane, broiled veal chop sauteed with mushrooms. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 100. Pianist Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

ONE HUDSON CAFE—1 Hudson St., 608-5835. Casual. French. Spcls: venison medallions with two sauces, duck steak with redcurrent and juniper berry sauce, fish of the day. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE,MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.,** 807-8585. **(I)** AE, MC, V.

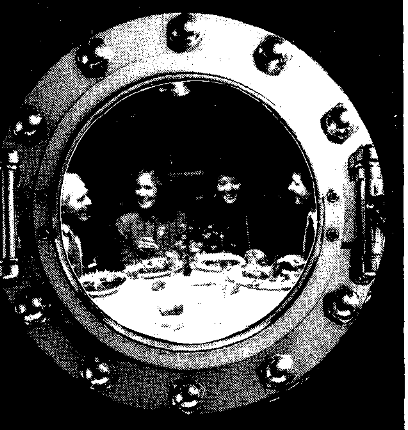
THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. **(M)** AE, CB, DC, MC, V.

DE MERRY—142 W. 10th St., 242-3207. Casual. French country. Spcls: coq au vin, red snapper with Provencale sauce, confit de canard. Res. sug. D daily 6-11:30. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily

LOOK into



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RESTAURANT DIRECTORY

11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. **(M)** AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. *Spcls:* tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: *lobster American, swordfish grilled over mesquite.* Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, broiled seafood platter, lobster ravioli. Res. sug. L Mon-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MIM'S—8 Christopher St., at Sixth Ave., 675-5620. Casual. American. Spcls: duck framboise, seafood lasagna, chicken breast Veronique. Res. sug. Br Sat.-Sun. noon-4. D Tues.-Sun. 5-midnight. Ent. Closed Mon. **(M)** AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. *Spcls:* murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.**, 533-2508. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.**, 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. *Closed Sun.* **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. *D* Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. *noon-4, Sun. from* 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. **(M)** AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. *nightly.* **(M) AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. **(M)** AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

***HUNAN BALCONY EAST—386 Third Ave., bet.* 27th & 28th Sts.**, 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, *veal extremena, mariscada diablo.* Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. *Spcls: bouillabaisse,* mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TRIESTINA—241 Lexington Ave., bet. 34th-35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken *Triestina. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat.* 5-11. Closed Sun. **(M)** AE, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish-Seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.-Thurs. noon-10:30, Fri.-Sat. to 11. Guitarist Thurs.-Sat. from 6. **(M)** AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concer*tino, seasonal specialties.* Res. *sug.* L Mon-Fri. *noon*-1:30. D Mon.-Sat. 5-9:30. Private parties for 50. Closed Sun. **(E)** AE, CB, DC.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, *scallops & mussels in marinara sauce,* hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I) AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 5/5, asparagus festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Thru May, special childrens circus menu. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.-Sat. noon-4:45. D Mon.-Sat. 4:45-midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th-31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.-Sat. 11-4. D Mon.-Sat. 4-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E)** AE, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Northern Italian. Spcls: agnolotti in walnut sauce, striped bass albrodetto, stuffed rack of veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Private parties for 80. Closed Sun. **(M) AE, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 6-11. Closed Sun. **(E)** AE, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. **(M)** AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. **(I) AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E) AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DDL BISTRO—725 Fifth Ave., bet. 56th-57th Sts., 832-1555. Casual. Northern Italian. Spcls: carpaccio, veal Milanese, verdura. Res. sug. L daily noon-3:30. Private parties every evening. **(M)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. **(M) Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11:30, Fri.-Sat. to midnight, Sun. 5-10:30. Cocktail hour featuring Mexican hors d'oeuvres. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Free valet parking after 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

JAVA HOUSE—201 E. 45th St., 286-1872. Casual. Indonesian. Spcls: Indonesian rijsttafel, satay, nasi goreng. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-5. D Sun.-Fri. 5-11, Sat. to midnight. **(M)** CB, DC, MC, V.

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

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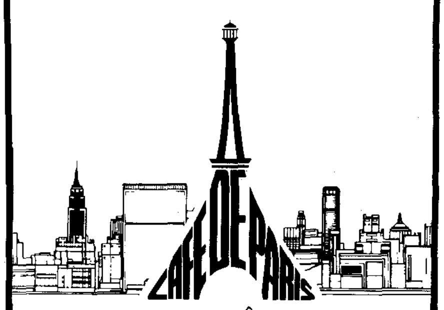

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KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, filet of venison with red cabbage & chestnuts, sweetbreads with goose liver. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. *Casual. American. Spcls: steak, lobster. Open Mon.-* Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. **(I)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, *Fri.-Sat. to midnight. Ent. Tues.-Sat.* eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. *L daily noon-3. D daily 5-10.* S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. *6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30.* L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E)** **The Waldorf Cocktail Terrace:** *Tea daily 2:30-5:30. Cocktails 2:30* p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 *p.m. Cocktails noon-11:45.* ***Sir Harry's Bar:*** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

***THE ASSEMBLY STEAK & FISH HOUSE—16 W.* 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. *Closed Sat.-Sun.* **(M)** *AE, CB, DC, MC, V.*

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AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M) AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(I)** **No Credit** Cards.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. **(M)** AE, DC, MC, V.

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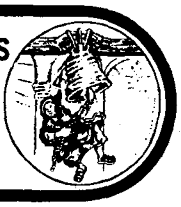

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HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LALLA—334 W. 46th St., 974-9895. Casual. Northern Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theater D 4:30-7:30. Ent. Sat. Private parties. **(M)** AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. *French-American. Spcls: poached* salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After

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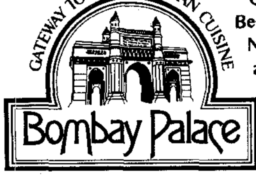

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STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-noon. L Mon.-Sat. noon-2:30. Br Sun 11-2:45. Tea Mon.-Fri. 3:30-8, Sat.-Sun. from 4. "After 8": Mon.-Fri. 8-1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. **(E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

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ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

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CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI X—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, *homemade pasta, veal cardinale. Res. sug.* L Mon.-Fri. noon-4. D Mon.-Fri. 5-midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.-Sun. noon-4. D Mon.-Fri. 5-midnight, Sat.-Sun. 4-1 a.m. Pianist Wed.-Sun. from 9 p.m. **(I)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines

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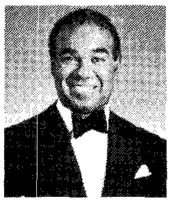
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LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American-Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. **(M) AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, charcoal grilled swordfish, chicken potpie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E) AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. (M) AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HISAE WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. **Conservatory:** Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** AE, DC, MC, V.

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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THE BITTER END—149 Bleecker St., 673-7030. 4/22, *Surrender* - musical. 4/23,30, The Longhouse. 4/24, Uraeus; Triple Z. 4/25, Martee Lebous; Utility Grey. 4/26,27, Jim Dawson. 4/28, Mad Oppy; Loose Change. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 4/22,29, Young Lions of Jazz. 4/23-28, Jon Hendricks and Company. Shows at 9 and 11 with an extra show Fri.-Sat. *at 1 a.m.* AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 4/22, Peter Hammill. 4/24-28, An Evening with Tower of Power. 5/3,4, Soupy Sales & Friends. No credit cards.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 4/22,29, Novella Nelson with Warren Smith & Abdul Wadud. 4/23, Christine Joy & George Andre. 4/24, Victor Lesser with Frank Canino and Ilene Christen. 4/25, *Marvin Horne & Andy McCloud.* 4/26,27, Reggie Workman and John Blake. 4/30, Lainie Cooke with Marvin Horne & Chris White. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. *Wed., The Bourbon St. Jazz Band. Thurs., The Ernie* Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

***CARNEGIE TAVERN*—165 W. 56th St.,** 757-9522. Jazz-pianist Tony Tamburello, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., *Balaban & Cats. 4/28, Kenny Davern/Ralph Sutton* Quartet with Jack Lesberg and Bobby Rosengarden. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/22,29, Les Paul Trio. 4/23-28, Les McCann. Night*ly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m.* AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/22, Sonny Ochs. 4/23, Oscar Brand; Jackie Washington; Peggy Atwood. 4/24, The Big Combo. 4/25, Jim Post. 4/26, *The Persuasions.* 4/30, Buskin & Batteau; Christine Lavin. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/22, Bertha Hope with Walter Booker. 4/23-25, Lisle Atkinson with Danny Mixon. 4/26,27, Jack Wilkins with Mike Longo and Ron McClure. 4/28,29, Bill Mays with Mike Formanek. 4/30-5/2, Harold Danko. **Upstairs:** 4/25 at 8:30, Bessye Scott with Ben Carter. 4/26 at 10, The Gail Boggs Show with Brenda Madison. 4/27 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Thru April: Wed.-Sun. 10-3 a.m., vocalist Alicia Sherman, pianist Peter Madson, bassist Phil Bowler. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. *from* 7:30-12:30 a.m., *in addition from* 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. 4/23-27, pianist John Bunch with Phil Flanigan on bass. 4/30-5/4, pianist Fred Hersch with Marc Johnson on bass. *Music Tues.-Sat. from 10 p.m.* AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 4/22, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 4/23-27, Mose Allison. 4/30-5/5, Phil *Woods Quintet. Music Sun.-Thurs. from 8:30, Fri.-Sat.* from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/22, *An evening of New Orleans Blues and Jazz,* with singer Thais Clark and Orange Kellin and Lars Ebegran, *Tues.-Sat. at 9:30 & 11:30. Mon., The New* Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 4/22, Paul Winston. 4/23,30, Rebecca Kaine. 4/24, Phoebe Legere. 4/25,26, Wendy Luck. 4/27, Dorothy Stallworth. 4/28, John Weiss. 4/29, Lucy Galliher. Music from 9:30. AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Thurs., pianist Caroline Short. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/24, Melody Kings; Box 7. 4/25, Curious Gift; Class Action. 4/26, Keith Torgan; Sherryl Marshall; The Wallies. 4/27, A-Zoo; Squeaky Clean. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 4/22, Dakota Staton. 4/23-28, Chico Freeman Quartet. 4/29, Group 5 and Friends. 4/30-5/5, Sun Ra: Omniverse Jet Set Arkestra. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 5/4, *Ain't No Mountain High Enough,* a revue based on the Motown Sound, starring Alyson Williams, Tues.-Sat. at 9 & 11. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 4/22,29, Loup Gurou Zydeco. 4/23,30, Rhythm & Blues Jam Session. 4/24, Delancey St. Hawaiians. 4/25, Elliott Murphy Band. 4/26,27, Big Jay McNeely. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/22, Willie Rosario, Luis 'Perico' Ortiz and his orchestra with guest soloist Jon Faddis. 4/29, Tito Puente and his Concert Orchestra with Ray Barretto and his Orchestra and guest soloist Carlos 'Patato' Valdez. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 4/23-28, Joe Henderson Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/22, Bill Eldrige and High Society with special guest Spanky Davis. 4/23-28, Bill Berry and his Quintet. 4/29, Roland Velazquez. 4/30, Percy France Quintet. 5/1-4, Valery Ponomarev and the Universal Language. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 4/22,29, pianist Jim Roberts with Brian Torff on bass. 4/23-27, pianist Bill Mays with George Duvivier on bass. 4/28, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/24, Dr. John. 4/25, Delbert McClinton; Jump Street. *4/26,27, Six Gun; Peach Fish Pie. 4/28, Jewish Sin*gles Dance. 4/29, Roger McGuinn. 4/30, Jaco Pastorius and Rocking Big Daddy Quintet; Robert Cray Blues Band. 5/2, Who It Is; Johnny Copeland Band. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 4/23-28, The Funny Boys - comedy team, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/22-27, comedians Richie Gold, Danny Curtis, Gary De Lena and Andrew Clay, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Mundaka and comedian Keith Thomas. Sat., magician Devlin and Keith Thomas. Shows Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, *Mon.-Fri.* 4:30-3 *a.m.*, Sat. 9-4 *a.m.*, Sun. 9-3 *a.m.* AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/25, Glen Covington Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m. - 4 a.m. AE.

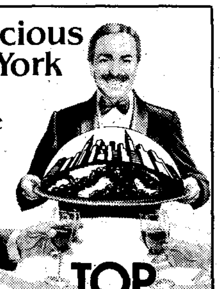
THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 4/22-24, Gato Barbieri. 4/25, Franco with Tpok Jazz. 4/26,27, Linton Kwesi Johnson. 4/28, Brasilianas featuring Tiberio Nascimento. 4/30-5/2, Diane Reeves. AE,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including



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Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...*Hollywood Opera,* a musical lampoon of the great Hollywood movies, featuring Camille Saviola, Mary Cleere Haran and Perry Arthur, Wed.-Sat at 9... Collins and Friedman, Thurs.-Sat. at 11. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 4/22-5/4, jazz-singer Chris Connor, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by 'Juliette Koka Sings Piaf,' Tues.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—200 W. 48th St., 586-3903. Nightclub with dancing and cabaret nightly. *Caroussel Des Folles,* musical revue featuring Michael Andrews, comic Pudgy and female impersonators, shows at 8 & 11. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. Every Sun. at 1:30 p.m. & Mon. at 9:30, *Taboo In Revue,* a satirical, musical revue. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 4/22,29, Sidney Myer *At Home at Panache.* 4/23, Cindy Taylor. 4/24, LaZoo. 4/25-27, Leigh Clarkgranville. 4/28, Sammy Dicaro. 4/30, Fred Lind. AE,MC,V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. 4/25-27, 5/2-4, singer Julie Budd, in a special song presentation *In the Round,* Thurs.-Fri. at 10, Sat. at 9 & 11. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 5/12, The Glenn Zottola Orchestra featuring Johnny Desmond play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 5/4, singer-pianist Steve Ross, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/29, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. 5-1 a.m. Pianist Earl Rose plays Mon. 5-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

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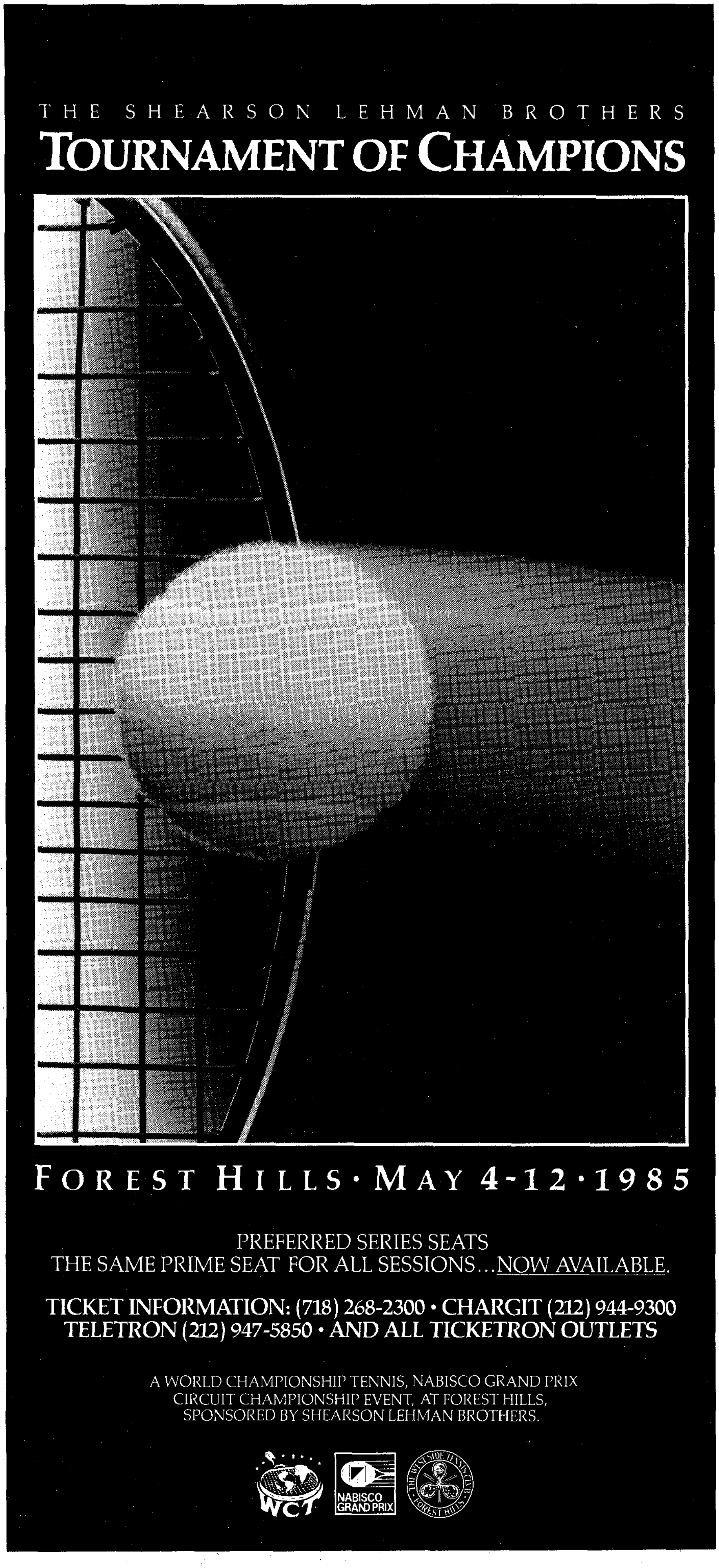
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NIGHTLIFE

PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy Goldstein plays Thurs.-Sat. from 7:30. AE,CB,DC,MC,V.

WATER'S EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Restaurant with international fare. Singer Millie Kaiserman and pianist Bill Halsey, Tues.-Sun. from 9:30 p.m. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Coren alternates with Rick Jensen every Tues.-Thurs. from 8-1, Fri.-Sat. 9-2 a.m. AE,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 4/22,29, Steve Hayes; Susan Glaze. 4/23,30, Constance Pachl; Terry Rakov. 4/24,25, Kate Lyn Reiter; Maggie Soboil.4/26,27, Kate Lyn Reiter; Triple Sec. 4/28, Nan Mason; Triple Sec. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/22,29, Elizabeth Aiello; Sabre. 4/23,30, Barbra Whitman; Bob Jester. 4/24, For Play; Maggie Peach. 4/25, Lisa Ellex; Nancy Shayne. 4/26, Jeffrey Essmann; Kate Kane. 4/27, Catherine Gilman; Clay Coury. 4/28, Raetta; Crimes of Fashion. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 4/23-27,30-5/4, Judy Carmichael. AE.

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. *Restaurant/cabaret.* 4/24,25, Celia Tackaberry. 4/26,27, Eric Riley (from Dreamgirls). 4/28, jazz singer Nina Murano. AE, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Tues.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Ruth Wentlind every Mon.-Wed. 7-midnight, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing *everything from jazz to classical* music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing *Tues.-Sat. from 8 p.m.* AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 7, 1985 issue:** one-time ad, **$33.00** per line; two consecutive ads, **$27.25** per line per issue; four consecutive ads, **$24.25** per line per issue. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$377.00** per inch. Add 10% for gray background. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

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ART

William Haber Art Sale/Exhibition—William Haber Auctioneer. Sunday, April 28th. Exhibition noon. Auction 2:30pm. East End Temple, Second Ave. and 23rd Street, Manhattan. Free admission. 212-254-8518.

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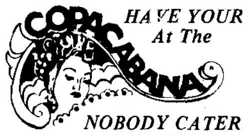

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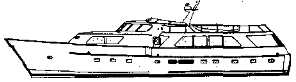

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Bess Myerson Look-Alike—Pretty, tall, slim, vivacious, Jewish, Upper East Side businesswoman, young-50. Loves tennis, golf, outdoors, dancing, music. Seeking attractive business or professional man, 52 to 62, to share loving, caring, happy, fun relationship. NYM K755.

A Special Lady—Seeks man of insight for flourishing love relationship. Male counterpart please be bright, ambitious, sensitive, communicative, 35-45, 6' plus. I am tall, pretty brunette, 40, enjoy arts, travel, good food and talk. I dream of someone special. Where are you? NYM M608.

Treasure At The End Of Rainbow—Sensual, loving, radiant, intelligent, sincere, attractive, 32, Jewish female, loves long drives in the country, quiet dinners with someone special, theater, music and sharing the sunsets from my terrace, seeks marriage-minded, professional Jewish male, 30-45, to share the joys of life. Bio/photo/phone. NYM L627.

Fun To Be With—Tall, slim, bright, very attractive, romantic, sensuous, 37-year-old blonde lady, resides LI, loves Manhattan's sparkle and the peace and serenity of the beach. Marriage-minded. Looking for a successful, tall, warm man in his 40's, who wants to fall in love and start again. Photo/phone. NYM L628.

Anone! Sports Corporation CEO—Respected author, tall, slim, great-looking, redhead, 45, seeks bright, sophisticated, slim, successful man, who is comfortable to be with. Photo/bio please. NYM M609.

Best Friends—Attractive, slim, feminine, romantic, warm, caring, Seeks kind, easy-going, interesting male, 40-50, with sense of humor. Phone/note. NYM L630.

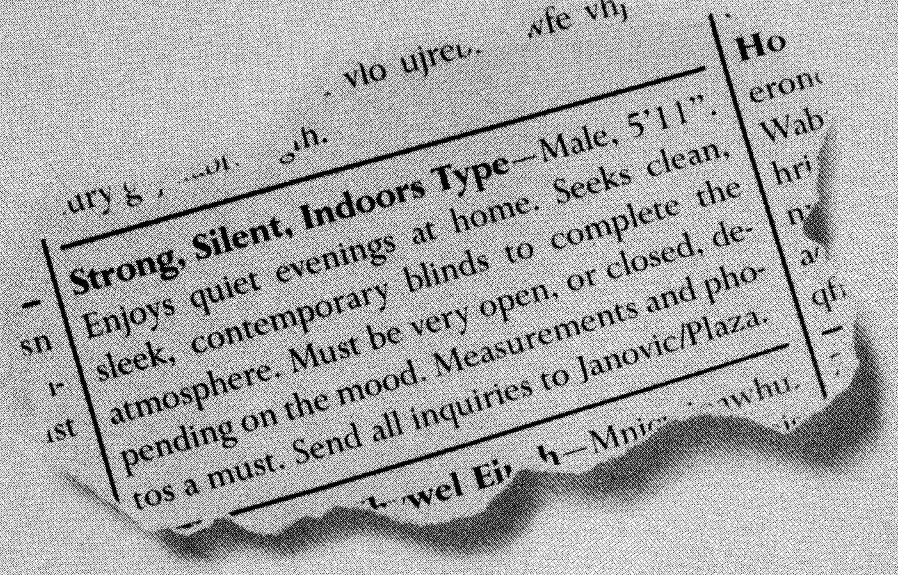
Slim, Pretty Blonde—23, 5'5", seeks gentleman, 25-36, sincere, attractive, financially secure and with sense of humor. Photo, bio, phone, please. NYM K733.

Much Woman—Fair, fat, fifty and a smoker (it's a rotten habit, I agree, but I haven't kicked it yet). High IQ, rich and varied educational and professional experience. A nearly unique mix of conventional and unconventional; distant, shy, modes and ladylike on first acquaintance, but with an absolutely Rabelaisian sense of humor if and when I can relax with you. Seek an interesting, intelligent, cultivated man who likes women as well as loving them. Age, height, weight, income, occupation and religious background worth reporting, but relatively unimportant (it would be nicer if he was under 60, physically healthy and solvent). Must have a good relationship with or understanding of his mother, profoundly enjoy his work, be realistic about money and honest, think highly of Freud and find existentialism unsatisfactory. Want primarily (or at least initially) to do a lot of talking with him (coffee houses or Le Cirque, machts nichts aus, whatever's in line with his pocketbook and expectations from me). Letter, please, photo optional. NYM K758.

Springtime In The Rockies—Interested? I travel to NYC often. I'm a beautiful, slim, 5'8" widow, also healthy, wealthy and very wise. Former NYC model and businesswoman. I'd like if you were someone who is financially and physically healthy, intelligent, honest, athletic, non-smoker, not chemically dependent, sure of who you are and 44-56. Note/Phone/Photo appreciated. NYM M671.

Bright, Beautiful Blonde—(True!), professional woman, early 30's, slender and athletic, with great sense of humor and high energy level. Now looking to meet attractive, warm and very successful man, 33-45, who knows how to enjoy life. I've never written a personal ad before, but with spring in the air, I've decided to take the chance. Why don't you too! Send a candid letter, phone and photo, please. NYM L674.

Warm, Attractive, Blonde—Blue-eyes, slim, 5'7", young 49, easygoing, was top model, now successful real estate broker. I would love to meet a man to share all the good things. Please send bio and a snapshot. Long Island. NYM K759.



Strong, Silent, Indoors Type—Male, 5'11". Enjoys quiet evenings at home. Seeks clean, sleek, contemporary blinds to complete the atmosphere. Must be very open, or closed, depending on the mood. Measurements and photos a must. Send all inquiries to Janovic/Plaza.

There's no better place for a blind date than Janovic/Plaza. Because we offer the fastest delivery on the largest selection of Levolor* blinds in the widest range of colors and finishes in the world. Horizontals, verticals, micros, minis, woods, macrames, Pretty Pleats™, Soft Shades™. All at 50% off. Ready-mades at an amazing 75% off,* only $24.95.

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STRICTLY PERSONALS

Eternal Romantic—Lady who loves to laugh, ski, play tennis, communicate, get away to places both quiet and exciting, go to the theater, have adventures, be a sports nut, cuddle, walk through the woods, and share the world with caring people. Seeks financially secure, 30-45 man who knows how to be strong and gentle at the same time. I am very attractive, mid-30's, full of love, and looking for a relationship that is fun and honest. Photo/phone, please. NYM M668.

Charming, Classy, Attractive—Professional, Jewish woman seeks man with panache, a sense of self and a sense of humor. NYM K757.

It's A Wonderful Life—For this energetic, fun-loving, adventurous, thoughtful, caring, high powered, Jewish business exec, 33, 5'5", engaging smile, sparkling eyes, great legs. Seeking emotionally secure, very successful, communicative non-smoking man who shares my sense of humor, joie de vivre, intense interest in sports, culture, travel, challenge. Note/photo. NYM J518.

Glamorous Brunette—5'6", slim, Jewish, analyzed, aware, sensitive, intelligent, communicative, great sense of humor, very special. In my own business in fashion industry. You must have many of the same qualities and be in your 50's (you need not be glamorous). NYM M669.

Sweep Me Off My Feet—Are you a Jewish, good-looking male, 35-45, honest, caring, with sensitivity who wants to meet a super pretty, educated blonde to share with? Love the summer, biking, dancing, movies, WCBS-FM, etc. Note/photo phone. NYM L670.

Healthy, Wealthy And Wise—I'm also a handsome devil who sings in the shower and dances in the kitchen, but misses the warmth of a brainy and sexy woman. I'm a serious, highly visible, very successful, professional, 39. My work is frequently published, name often in the papers. Do you want to meet a relaxed millionaire who is athletic, a non-smoker, intuitive and affectionate? If you've read this at least twice not believing you'd meet someone terrific this way, match my risks with your own. But don't reply unless you like yourself and it shows. A word to Jewish mothers; please exercise restraint. NYM J513.

Beautiful Brunette—30's, adventurous, witty and well-educated. Likes music, movies, moonlight, travel, sports. Seeks warm, humorous, successful man to share joys of spring and summer, fall and winter. Note/photo/phone. NYM M670.

Tired Of Great Looks—And no brains. Would like both in one petite package, 25-35, Jewish. I am a 36-year-old, good-looking, athletic, successful man. Photo. NYM M628.

Bright, Leggy, Blonde—26, 5'8", sense of humor and dimples seeks 29-35, charming, warm, sincere counterpart to celebrate life. NYM M637.

Really Lovely—5'8", elegant brunette, refined, charming, sophisticated and warm. Extremely attractive, successful. Jewish, 39. Interested in meeting male counterpart. Photo, note, phone. NYM M639.

Successful, Energetic Businessman—50, looking for bright, energetic, businesswoman, 35-45, to share the arts, travel, fun, outdoors, adventure. NYM L654.

No Photo Necessary—Warm, adventurous, successful, athletic, trim woman, would like to meet a similar gentleman, under 48. NYM L655.

I'm Cooking An Elegant Dinner—And looking for a very special woman to share spirited conversation, fine food and good humor, with a handsome, creative, successful, athletic man. Intrigued? If you are bright, attractive, sincere, trim, Jewish, 25-34, RSVP letter, photo, phone. NYM M636.

Jewish CPA, 27—Looking for female interested in starting a lasting, warm relationship. NJ resident. Interests include sports, music, NY Yankees, walks on the beach, enjoying the finer things in life! NYM K750.

Tell Me Your Heart—Not your salary. Handsome, athletic, health professional, mensch, 31, with dry sense of humor, seeks a special, committed relationship with pretty, Jewish woman who knows her wants and is a good listener. Introduce yourself with a note and I'll call you. NYM K751.

Very Pretty, Brown-Eyed—Reddish-blonde, caring, witty professional. Seeks male counterpart, 38-48. Photo, phone, letter. NYM K792.

Attractive, Blue-Eyed—Slim, blonde, 5'5", female, 40 (look younger), humanist, loves travel, camping, canoeing, biking, the arts. Seeks well-educated man to share mountains and molehills, laughter, tofutti and the Sunday Times. NYM K752.

Adventurous Executive, 58—Seeks slim, attractive woman, 38-48. Objective: fun and excitement. NYM K756.

My Need Is A Self-Confident—Not arrogant man, 40-48, who needs a well-traveled, conversant, humorous woman, who offers quality and commitment to the right contender. Please send photo/bio/phone. NYM L667.

Connecticut Bachelor—29, Christian, desires to meet the right lady. I enjoy sports, dining, traveling, reading and gardening. I prefer ladies who are fit, do not smoke, and go lightly on make-up. Please write and send photo. Will do same. NYM M663.

If You've Ever Wondered—Where all the real men have gone and you are 22-30, non-smoker, athletic, white female, you've just found one of those men. Photo, phone. PO Box 132, Flushing, NY 11371.

Trusting There Is—A man with integrity, 40-50, knowledgeable about financial investments, interested in peace activities, for a multifaceted white woman, 44, centered, high energy, good karma, easygoing, WNCN. No Reaganites, smokers or marrieds. NYM L668.

Beauty, Brains, Warmth, Class—Manhattan publishing professional, WASP, loves British wit, plays, movies, MOMA, Mozart, candlelight romance, water sports. Seeks man, 45 plus, educated, upbeat, affectionate. NYM M665.

All Men Need Not Reply—If you are interested in meeting a sincere, fun and affectionate woman, this is your chance. I am very attractive, 28, Jewish professional. Letter/phone/photo. NYM K753.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS COUPON

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Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, N.Y.C. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Where Are You?—Me: 37, 5'8", 165, fit, sincere, handsome, loving, creative, athletic, successful male. You: slim, sensitive, loving, secure woman, not afraid to give as well as take all there is. Send photo/note. NYM L638.

Romancing The Stone—And Body Heat are two of my favorite movies. Scuba diving, theater, backpacking and walking in the summer rain are things I do often. Successful executive, 38 (with around-a-30 and better-than-Burt-Reynolds look), 5'10", 170, is a hopeful romantic. Patiently waiting for a very attractive blonde or brunette lady, 24-32, who would not let physical beauty complicate her. Reply/photo. NYM M621.

Want To Play Golf?—45 years old, and just sold my business for a bundle. I would like to meet a slim, golfing lady. Relationship can go anywhere, but let's have fun. Photo/bio/phone. NYM L639.

Herpoid—Tall, lean, handsome, educated, successful, sanely focused, LI man, 42, seeks smokeless, kindred female, to build smiles. Photo, please. NYM L653.

If You Found Yourself—Let's find each other. You're a natural, attractive, secure man, with a good sense of humor who found his way of living. Perhaps you have a child from a previous marriage, but you know you're missing the most important relationship in your life, which is where I come in. I'm pretty, 41, successful careerwoman, sexy, spiritual, romantic and I know how to enjoy life. I laugh a lot, like who I am and think you will too. Let's find out. Photo appreciated. NYM L640.

Attractive Manhattanite—Jewish female, multilingual professional, amateur musician seeks cultured, unattached, professional/businessman (40-55) with sense of humor. NYM M622.

He Is—Handsome, athletic, successful attorney, young 55, owns lovely home in Hampton, seeks bright educated woman, 35-45, trim and beautiful, to share life's joys: art, theater, running, nature and travel. Note/recent photo/phone. NYM L641.

Free-Spirited—Sharing, caring woman, 50's, seeks counterpart. NYM L642.

Wealthy, WASP Gentleman—Divorced, no children, warm, generous, very educated, self motivated, 44, 5'7", 140. Desires devastatingly beautiful, tall, slim, MD, DDS, attorney, or executive with elegance, 28-48. For whatever relationship evolves. Photo, phone please. NYM M623.

5'10", Slender, Pretty—30, successful, bright, witty, warm heart, seeks "special, together" guy. Write soon. NYM L643.

Lawyer, 50's, Looks Like 45—5'10", handsome, sense of humor, athletic, articulate, wants to go the "rest of the way" with someone special. Looking for very clean-cut, very attractive lady in her 40's, good figure, who has an interesting career, is intelligent, decent, sincere and warm. Note/photo/phone a must. NYM L644.

Brainy, Strawberry Blonde—Warm, slim, pretty, Catholic, 31, seeks marriage-minded male. Bio/photo. NYM L631.

Italian Male—33, 6'1", successful, very handsome, intelligent, romantic, athletic, non-smoker, seeks special lady, very attractive, slim, health-conscious, well-versed, affectionate, family-oriented, 28-34, for a serious, lasting relationship. Bio/phone/photo, appreciated. NYM M615.

Successful Jewish Attorney—Late 30's, warm, funny, articulate, attractive, athletic and marriage-minded. Desires vivacious, attractive, successful, Jewish female counterpart. NYM L632.

Vibrant, Fun-Loving, Dentist—6'2", 180, extremely good-looking, athletic, sincere, seeks beautiful, slender, Jewish counterpart, 20-28, for lifetime romance. Phone/photo, please. NYM M616.

Tall, Handsome, Professional Man—36, varied interests, seeks woman, 5'10" plus, for sincere relationship. NYM L633.

Handsome, Romantic, Humorous—Successful, Jewish professional male, seeking that one special person, for a loving relationship. If you're Jewish, intelligent, pretty and slim, under 34, stable and happy. Reply with photo. NYM L634.

Some Day My—Prince will come. I'm a 26-year-old professional, 5'5", blonde hair, blue eyes, seeking fun and romance. You are a successful man, 27-35. Enjoy dining, dancing, and those special moments alone. Phone, photo. NYM M617.

Available At Last—Attractive, blonde blue-eyed, sexy, thin, 5'9", honest, warm, successful, 30-year-old woman. Looking for a man who is honest, fun, giving, good-looking, wealthy, romantic, sincere, for a lasting relationship. Photo, phone. NYM M624.

Desperately Seeking A Special Man—To share my adventure and dreams. I'm a tall, attractive, professional woman of 50, with class, grace and character, and, in the game of life, I am a giver, not a taker. You must be emotionally secure and fun-loving. NYM L645.

Attorney, 25, 6'2"—Warm, handsome, athletic seeks slim, unpretentious Jewish female. NYM M625.

Wanted Irish-Catholic Lady—Respond to handsome, successful, white collar, humorous, outdoors. Serious inquiries only. Phone. NYM M618.

Professional, Attractive Male—29, warm and sensitive Italian-American, seeks attractive, slim, marriage-minded lady, 20-32. I enjoy travel, beach, health clubs, music, dancing, and my career. Looks for someone special with sense of humor and outgoing personality. Bio, phone and photo if possible. NYM M619.

Dynamic Gemini Male—For dynamite female. Handsome 34, fine figure, creative, fun, sensitive, artistic, active, crazy, serious, city, country. Female 20-34. Must be capable of movement. Picture please. NYM M612.

This Is A Serious Proposal—Jewish attorney/realtor, 37, seeks Jewish woman to share his success. She would be 25-35, 5'4"-5'8", slender and tolerant of the habits of a life-long bachelor; including gambling, Sunday football and a wide array of friends. In return he will be loving, generous and truly fun to be with. Interested in marriage and family. Send photo and key details to NYM K728.

A Thoughtful Man—Divorced, white, professional, 34, 5'10", 150, loves classic literature, looking for an intelligent, sensitive, introspective woman who has a career and is open to marital possibilities. Age 28-38. NYM L636.

Manhattanite, Late 30's—Attractive, 5'10", white male physician, well-educated, traveled, interested in the arts, with strong background in music and languages. Not interested in pretention, fixations, fads, being "in", or people into power. Seeks very intelligent, well-educated, accomplished, stable, good-looking, slim, warm, caring woman in her 30's with similar or complementary interests who is fun to be with, essentially monogamous, not opposed to marriage, and who likes children better than cats. Bio/phone. Photo optional. NYM M620.

Intelligent, Tall, Trim, Articulate—Man. Wants to meet one, pretty, feminine, shapely woman, 35-45, who would appreciate a good man, dependable, thoughtful, masculine and successful. Photo appreciated. NYM L637.

Attractive, Successful—Marketing entrepreneur with offices in Southern CT, 5'10", 170 lbs., athletic, an excellent dancer, and a very young and active 50. Special interests are romantic dining, fine service, travel, tennis, water sports, skiing. Looking for a successful, financially independent, secure woman who will appreciate the maturity and experience I can bring to a relationship. She should be attractive, sensitive, responsive, warm, affectionate and understanding. If you are interested and qualified, respond with photo and phone number. NYM J505.

Exercise Addict, 36—Six-footer, Jewish, seeks likewise female for natural highs. Photo, note helpful. NYM M611.

Woman Who Has Everything—Except someone with whom to share it, would like to hear from a Yalie (or Yaley), 45-55, in same situation. NYM K729.

Pretty, Unjaded Woman—30, disguised as corporate speechwriter, seeks honest, intelligent man about the same age. Tempered insanity a plus. NYM K730.

Handsome, Intelligent MBA—26, seeks a woman with a good sense of humor for romance and adventure. No smokers; photo, please. NYM K731.

Attractive, Blonde Journalist—5'2", lover of the ungentrified city and MOMA, too, seeks Jewish man, 40's, with Belker's soul and Washington's je ne sais quoi. Sense of humor a must. Note/phone, please. NYM K732.

Elegant, Savvy, NY Professional—Woman, assertive beauty, young 46, seeks intelligent non-smoker, attractive, urbane, authentic, successful, single man, 40-54, for sublime relationship. Letter, photo, please. NYM E565.

Tall Man's Delight—I'm Jewish and my friends are dying to cry at my wedding. Advertising and management support me financially, but there's no Mr. Right to come home to. If you're 40-50, not allergic to commitment and want a kittenishly warm womam who loves theater, travel, and family, then I'd be delighted to meet with you. Note/phone. NYM M613.

Sexy, Elegant, Mature Woman—Enjoys travel, seeks man, 65 plus. NYM J512.

Romance Editor By Day—Seeks real-life hero for evenings, weekends, hopefully forever. I'm smart, pretty, tenderhearted, enthusiastic, witty, Jewish, 31, a runner, with a tiny reckless streak that needs encouraging. You are a dreamer and doer: brainy, fit, often funny, basically lovable, ready to share life with a terrific woman and someday (soon?) raise kids and pets. NYM E566.

If You Are Tall—Athletic, ruggedly handsome, and have that rare mixture of masculine strength and assertiveness, paired with warmth and tenderness, for a very feminine, yet independent and successful, European-born and cultured woman, we could make magic together. In any crowd you would single me out and desire to meet me. Preferably be no younger than 35 and not terribly conventional. NYM M641.

Dynamic, Handsome, Special—26, Jewish. Real estate professional starting own firm. Ambitious, romantic, sensitive, athletic. Looking for incredible woman to be devoted to: 22-26, adorable, gorgeous, sensuous, honest, funny, petite, (5'4" or less). To do anything like this is totally unlike me, and should be very unlike you. Letter/phone/photo, a must. NYM L646.

Adventurous, Soft-Spoken—Professional, woman, charming, attractive, intelligent, good sense of humor; interested in travel, sailing, the arts and pleasant city diversions; mid 30's, average height and weight; desires to meet an upbeat, secure man with similar interests and qualities, 28-48, to share good times and possibly romance. Note, phone and a photo, please. NYM L647.

Kindred Spirit Sought—Good-looking corporate executive and lawyer, 37, divorced, Jewish (if that matters) seeks classy, stunning, slim, intelligent, romantic lady between 27-35 for a normal, loving, and sharing life. Not withstanding an Ivy education and country-club lifestyle, the key to my heart is giggling together. Hope you're out there. Photo/letter/phone please. NYM M630.

Handsome Jewish Chiropractor—25, in Westchester, seeks sensitive and attractive female. Photo please. NYM M632.

Elegant—Charismatic, pretty, talented, active Jewish professional, youthful, late 50's. Seeks a worldly male. NYM L649.

Sophisticated Lady Seeks—Cultured conversationalist between 50-65. If you're witty and wise, you're in for a lovely surprise, please apprise. NYM M633.

Willowy Blonde Lady—Elegant, international creative director, beyond pretty with a sparkling intellect, 40, looking forward to meeting a charismatic, conservative, accomplished gentleman with an abundance of wit. Please respond with note, photo, phone. NYM M634.

Tall, Slim Lady—European background, good-looking, financially independent, seeking pleasant gentleman, 55 plus, for friendship plus. Photo please. NYM L650.

Pretty Widow, 5'4", 115—Caring, seeks established male for meaningful relationship, non-smoker, 45-55. NYM M627.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Make My Day—Successful, sophisticated, street-smart, sensitive, professional, attractive, athletic, 43, good talker, great listener. Won't settle for less, seeking head-together, accomplished, kindred lady spirit. Slim, comely, with bright head on her shoulders, good legs on her ankles, to share warm feelings and uncompromised frivolity. Photo preferred. PO Box 338, New York, NY 10019.

Young 50's—Pretty, Jewish businesswoman, educated, many interests, financially secure, feminine and warm, would like to meet high-caliber man of integrity and values. NYM L665.

Beautiful, Bright, Attorney—29, Jewish, never wed, Ivy grad, seeks top quality, Jewish, marriage-minded male. Photo/note, please. NYM M656.

I Turned 40 Last Week—And nobody got me what I wanted for my birthday. Curvaceous, warm, witty, earthy artist, is seeking a gentleman to guard her paint brushes. Color him easy to look at, lovely to hug, free-spirited and able to hold his own on short notice. Good sense of humor a must, big brown eyes help. Note/photo/phone, please. NYM M657.

Desperately Seeking Susan—Or any other name will do if you are a very attractive, slim, intelligent, Jewish woman in her 20's, seeking to meet a very handsome, successful, charming, athletic, Jewish professional, 28, 5'8". Photo, please. NYM M658.

Brown-Eyed Beauty—32. Slender, 5'2", in the arts. Seeking handsome, sensitive, highly successful, tall (6' plus) man, 30-45, to share intelligent conversation and good times. Photo a must with note. NYM M659.

Tall, Handsome, Educated, Widower—47, cultured, thoughtful, classy, very fit, sense of humor. Enjoys travel, museums, dining, dancing, theater and family life. Seeks very affluent, marriage-minded woman, 35-57. Attractiveness important, but sheer beauty secondary to grace, charm and elegance. Photo/Bio. NYM M660.

Handsome, Warm, Wealthy, Male—42, slim, 5'11", professional. Seeks slim, warm, caring, pretty, down-to-earth woman partner, 25-36. NYM M661.

Stunning Woman—Blonde, slim and tall, with fine taste and wit, early 50's, seeks accomplished, Jewish male to 65, for travel and all the other good things life has to offer. NYM M662.

Physician, 32, Handsome—Packed with love, ready to give and receive, ready to ride into the sunset. You are under 30 with striking looks and confidence, ready for the best. Photo, please. NYM M626.

For The Discerning Male—Pretty, 35, 5'4", sophisticated and successful, Jewish female, Ph.D. Enjoys dancing, dining, traveling, theater, sports. Seeks warm, intelligent, attractive, 36-45, Jewish male. Photo/bio/phone. NYM M667.

To The Woman I Never Met—If you like pina colada, getting caught in the rain, the feel of the ocean, the taste of champagne. I'm 48, need a mate, to love, to hold and share a date. Photo/phone. NYM L661.

Brains, Class, Style—Conversation, Broadway, movies, classical, jazz, Dior, Lee's, pasta, escargot, equal opportunity, 28-35, Manhattan lady, understand? Write black gentleman, 37, who appreciates and does the above. Photo. NYM M650.

LI Nice Guy—38, tall, educated, WASP, attractive, non-smoker, conservative, seeks similar, classy, LI lady, 33-38. Will exchange photo/bio. NYM K746.

Live, Laugh, Love—I'm a successful, attractive, athletic woman, mid 30's, who loves fine wine, dancing, tennis, Vermont villages and Caribbean sunsets. Seeking alive, refined, tall, good-looking, very accomplished, athletic, Jewish man, 35-45, witty and sensitive for sharing relationship. Photo/bio, please. NYM M651.

Contemporary Cameo—Successful business owner, 30, *tender-hearted, high spirited*, intelligent. You're an attractive achiever, 28-42, seeking a growth relationship. Note/phone. Photo a plus. NYM L663.

Lady Dentist, 35—Beautiful, blonde, bubbly, seeks successful, handsome, Jewish Manhattanite, 30-45. Photo, phone, note, please. NYM J510.

Suburban NJ Man—Handsome, successful, independent, 40, 5'11", non-statistic seeker, wants to share life, enjoys world's beauty, semi-outdoor-oriented. You should be stable, slim, pretty. Photo/phone, please. PO Box 291, Roseland, N.J. 07068.

Intelligence Draped In Elegance—Sparked with creativity, melting into imtimacy. This tall, slim, striking, 32-year-old, design exec for a Fortune 500 Co., whose strong presence unintentionally conceals a shy and sensitive woman, would love to meet a brilliant, handsome and inspiring Manhattan gentleman who has aviated his way to financial success and is still nice. Letter and phone. NYM L664.

All-American, Blonde Attorney—Handsome, 27, Jewish, slim, athletic, well-traveled, loves sports, theater, thrive on adventure, and am very sincere. Seeks attractive, slim, professional, fun-loving female, 21-29, with similiar interests, to share laughter and romance. Photo/phone, please. NYM M655.

Special, Attractive, Jewish—Warm, professional, 26, 5'6". Keen mind, old-fashioned values, likes to laugh, wants "best friend." You're a bright gentleman (25-32), Jewish with easy smile, kind heart. NYM K754.

I Want To Buy The White House—And paint it yellow. If you're over 40, tall, financially secure and into love, life, and the pursuit of happiness, let's meet. LI businesswoman, tall, sexy redhead, convinced you only go around once. Let's make the best of it. Send photo and brief bio. NYM L669.

Guys 32-42—Are you ready to meet a lovely, leggy, Jewish gal with savvy, sparkle, and swell looks? NYM M666.

Soft, Warm, Shapely—Sweet and sincere, blonde female executive, with silly sense of humor, wants romantic, 40-50, Jewish male (teddy bear type), to share Sunday Times and candlelight dinners. Bio/photo/phone. NYM L671.

High Caliber Male—35, humorous, passion for Windsurfing, excited about life on spaceship earth, seeks kindred spirit. NYM L657.

Lithe, Pretty, Chestnut-Haired—Atypical psychologist, 33, Jewish, seeks literate, successful, marriageable man for mutual pampering. NYM M643.

If You Believe—That a non-stressful, communicative, romantic relationship is possible, and you are a secure, successful male in his 40's, then send note and phone to this extremely attractive, shapely, 5'5", classy, poetic, sensual, bright, professional female. NYM L658.

Woman Of Intelligence—Warm, attractive and articulate. Involved in theater, East Side Manhattanite seeks self-confident man, strong and smart, late 50's through 60's. NYM L659.

"Doctor, Doctor, Mr. MD—Can you tell what's ailing me?" Cute, green-eyed romantic, 5'5", personality plus, dietician, 32, seeks special Rx. NYM M646.

Happy, Relaxed, High-Energy—Woman, 30. Entrepreneur, articulate (but small-talk needs work), attractive (sometimes gorgeous), inquisitive. Seeks not-too-serious, curious man, 28-35, who's handsome, active and looking for some light romance (for now). Note/phone/photo to NYM K734.

Clever Trial Lawyer—Male, 30, outdoorsman with wit, charm, and looks seeks worthy co-conspiratress for days of high adventure and nights of low-key domesticity. It helps if you're smart, pretty, and comfortable amongst people, ideas and vintage rock 'n roll. Photo/note. NYM K735.

Mortals Okay—But wish to interview erudite Hercules with effervescent wit. Me: gentle lady over 40, pretty. Have all my teeth. Don't need Certs. NYM K736.

Romantic, Pretty Lady—Artistic, traditional, slim, 35, white. Seeks Manhattan MD or professional, white, sincere man, 37-50, who likes affection, fine arts, NYC. Letter/bio/phone. NYM K737.

Yippie Soul/Yuppie Body—Writer, 32, successful, romantic, irreverent, seeks slender, outgoing yipette/yupette who believes all you still need is love. NYM K738.

Ivy League MBA—Undergrad philosophy major, very successful investment manager, handsome, fit, loves world travel, speaks French fluently, 34; seeks an accomplished woman in her 20's, who is pretty, slim, fit and who enjoys being lovingly silly sometimes with her male equal. Photo if possible, please. NYM M647.

Good-Looking, Green-Eyed—Intelligent woman, 5'5", 110 lbs., 33-years-old. I want to meet a real man. NYM K739.

Bright, Pretty Lady—Successful and Jewish, 28, 5'6", dark hair and slim, likes tennis, enjoys doing most things. Would like to meet tall, slim, successful, positive, NYC gentlman, 29-38, for lasting relationship. I'm a very nice person. Send bio/photo and phone. NYM L660.

Writer, 31, 6'1"—Seeks tallish woman scientist who reads novels. Usual virtues helpful. NYM K760.

Spring Is Here—Where are you? Handsome, smart, funny, romantic, 31. Seeks NYC/NJ female counterpart. NYM K740

Male, 45, 5'8"—Attractive, slim, partner import company. Love to marry, share life, interests, friendship. Enjoy dining, dancing, travel, athletics or just staying home. Desire slim, attractive woman. NYM K741.

Beautifully Detailed—Attractive, sincere and affectionate woman, 35, who is emotionally generous and financially secure, seeks an accomplished man with diversified interests who is emotionally secure and not intimidated by a terrific woman desiring to enhance his life. NYM M648

Lone Wolf—27, architect, acts courageously with passion and purpose in all endeavors. Seeks a woman of sincerity, virtue and stability to harmonize with for a blossoming relationship. NYM K742.

Attractive, LI Lady—Seeking sincere, honest, successful male, age 30-40, for friendship and maybe more. No self-worshippers wanted. Letter/phone. NYM K743.

Attractive Lady, 52—Bright, successful, Jewish, seeks gentleman with good sense of humor who enjoys the good life. Photo/note/phone. NYM K744.

Successful Insurance Executive—European-based, seeks slim, intelligent lady, 32-42. I am honest, a non-smoker, jogger, with a great sense of humor. Small animals and children trust me. Photo insures reply. NYM M649.

I'm The Tall, Very Handsome—Athletic, well-dressed, successful man you've seen in midtown and wished you could meet. If you're a woman in your twenties with great looks, body and breeding, this is your chance. NYM K745.

Marriage-Minded Female—26, 5'8", 125, pretty, advertising copywriter. Seeks never married, handsome, 6'2" male, 26-31, MD, corporate lawyer, investment banker. Send photo/bio. NYM M672.

Physician, MD, PhD—50, with many cultural interests, seeks woman, 30's-early 40's, kind-hearted, with comparable educational and cultural background. NYM K763.

Pilot Wanted—NY/NJ/CT. Very pretty, intelligent, fun, witty, bright, slim, white, Christian female, flight attendant seeks handsome, well-educated, sensitive, intelligent, slim, secure, honest, white Christian man, 30-45. Sense of humor a must. Career and/or interest in aviation helpful. I'm tired of flying solo. Note/phone/photo. NYM K764.

Handsome, Loveable Male—35, Jewish, seeks sensual, intelligent female, 25-35, who enjoys skiing, traveling, and a close relationship. NYM L676.

Unique Redhead, 38—Professional saleswoman. Enjoys traveling, theater, dance, art. Seeks complementary, self-aware man with good sense of humor as intimate best friend. NYM K765.

I'm Not A Princess—But I'll treat you like a prince. Pretty, witty, good-natured, redhead, Catholic, professional woman, 39, looking for decent man under 46, for love and marriage. If you are bright, kind and sincere, please write. NYM K766.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Petite Lady Professional—In private practice, long black hair, freckles, likes water sports in Caribbean, movies in New York. Seeks successful, attractive male professional (young children and big dogs a plus) 40's to 50's. NYM K772.

Single Pakistani Male—31, PhD, seeks marriage-minded lady. Bio. NYM K773.

Pretty Southern Bell—In NY monthly on business, looking for Rhett Butler yankee-style. Seeking honesty, laughter and respect, over 5'9", 35-50. Photo a must. NYM M674.

Caring, Successful—Young 55, bright, handsome, trim, 5'10", financially secure, East Sider. Likes tennis, Mozart, NYC, East Hampton. Seeks slim, 40's, woman with similar traits for loving relationship. Note, phone, photo helpful. NYM L678.

Sophisticated Lady, 38—5'6", very attractive business owner, slim, seeks tall, good-looking, well-established man who enjoys dancing, quiet dinners, walking everywhere, some sports, and travel. Photo, phone, please. NYM J514.

Single Jewish Female Executive—Seeks loving counterpart, 28-38, intent marriage. I'm slim, pretty. NYM L679.

Network TV Producer—Seeks pulsating, petite, fortyish femme to co-produce "special" with gentlemanly, handsome, 5'6", Jewish Manhattanite. NYM K747.

Attractive, Loving, White Male—25. I like history and languages and I seek a female with congenial spirit for a serious relationship. Photo appreciated. NYM K748.

36-Year-Old Male—Seeks petite woman who is feisty and loving. NYM K749.

Every Pot Has A Cover—"Blue-eyed" beauty, 27, seeks mensch to share bowl of popcorn and bottle of champagne while watching football or whatever. Bio/phone. NYM K761.

Cultured, Warm, Romantic—Divorced man, middle-aged seeks slim, petite female for friendship or more. NYM K762.

A Very Special Ordinary Man—55, wants to share a platonic relationship, with a very special, ordinary woman. Please send letter, phone and photo. NYM L687.

La Vie En Rose—If you'd share the life with this gorgeous, chic, intellectual, Asian professional. You are, 32-44, handsome, loving, wealthy, classy, well-traveled, sophisticated, with highly discriminating taste. Photo, please. NYM M673.

Smart, Bearded Bear—With town and country dens. Real estate developer, entertainer and JD candidate. Trim, 32, 5'9", of hairy chest, warm heart and easy smile. I'm restoring my lakeside farm house this spring. Are you the "Ivory Woman of the '80's", accomplished, effervescent, longish hair, neither fat nor flat, who's missing? Write! Postage refunded if you're not delighted. NYM K767.

Very Pretty, Jewish JD—26, seeks tall, handsome man. Photo. NYM K768.

Dashing Young Man—29. Loves the arts, outdoors and travel. Seeks bright, beautiful, fun-loving woman for laughter, friendship, romance. Letter/photo/phone. NYM K769.

Very Handsome Male—Tall, slim, well-built, young 40. Warm, affectionate and sensitive. Looking for someone who doesn't answer ads (just this once, let's try!). I like racquetball, working out, sushi, champagne with candlelight and will enjoy treating you like a lady. NY and NJ. Photo appreciated and returned. NYM K770.

LI Man—31, varied interests, reading, dining out, theater, travel. Looking for an attractive, bright, considerate lady, 21-30. NYM K771.

Successful Yet Sensitive—I'm an attractive Jewish male, considered warm and intelligent, with appreciation for the good life. I'm looking to share my life with an attractive, warm and career-oriented woman, 23-33. Please respond with bio/phone. Photo optional. NYM L666.

I Have PMS—Pre-marital syndrome! Symptoms: perceptive, quick, creative, fun, attractive, 30, Jewish. Cure: successful male Manhattanite, with his own sense of style and humor. NYM M679.

Intelligent, Very Attractive—Humorous, slim, blue-eyed female with interests in the arts and medicine, seeks a stable, successful, WASP, in mid-late 30's, not less than 5'11", and in good health, for a serious relationship. Note/phone/photo. NYM L682.

Dynamite Lady!—Beautiful, classy, slim, 5'5", warm, sincere, vivacious, intelligent, sense of humor, well-traveled. Enjoys theater, art, music, reading, tennis, travel; financially independent, non-smoker, seeks fit, very attractive male counterpart, successful with sophistication and style, 40's-50's, over 5'10". Bio/photo/phone, please. PO Box 6390, NYC. 10150.

Make Me Glad I Placed This Ad—Send me a note if you are energetic, affectionate, successful and able to approach life with a sense of humor. I'm a 29 year-old, Jewish woman, who's kind, and is ready for a serious romance. NYM M708.

Professional LI Lady—23, Jewish, Ivy-educated, warm, sincere, attractive. Looking for professional, Jewish male, 25-35, for a lasting relationship. Note/phone. NYM K775.

After All These Single Years—It's time for the white picket fence. 40-year-old, 5'8", bearded executive is ready for a long, lasting relationship with a secure, attractive, slim female. Photo appreciated, but not necessary. NYM K776.

Bright Attractive LI Widow—Young 50, secure, educated, seeks tall, intelligent male, 45-55, enjoy art, music, travel. Photo/bio. NYM L680.

Easy To Be With—Hi! I'm a very good-looking, successful, divorced, Jewish mensch. I'm 47 but look 35 (Dick Clark eat your heart out). I love tennis, one-to-one talks, closeness. I'm creative, artistic, witty, supportive and kind. Looking for a cute, stylish, slim, bright, witty and sensitive lady to be my best friend and life partner. Be very pretty, and if there's chemistry you will feel beautiful (so will I). Photo/phone a must. NYM M676.

Pretty Brunette—5'9", frequent museum visitor, avid traveler (on fourth passport), optimistic and sincere. Reply with photo, male, 35-45, who enjoys his career and possesses self-esteem. NYM M677.

Are You Honest And Serious?—I am! Sincere, handsome, 32, professional Jewish male, is looking for a female counterpart, who knows what she wants in life. Bio/phone. Photo a must. NYM L681.

They're Giving A Dinner Dance—And I have no partner. Need single, tall, pleasant gentleman, 45 to 60, good dancer or not, photo/note. NYM K799.

Former Elusive Butterfly—35, ready to trade some of her precious freedom for your precious love. I'm bright, very pretty, slim, witty, ticklish and I'd be the best friend you ever had. If you're Jewish, healthy, don't smoke, and you ski, tennis, take risks, dance, hug and laugh a lot, then we must stop not meeting like this! NYM J515.

Handsome Jewish Male—27, professional, 6' and caring, seeks pretty female 20-28, to celebrate spring, fun, romance. Picture gets reply. NYM M709.

Fishing—Jewish woman, Manhattan resident seeks single man in 60's to share delights of angling. NYM K783.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine

ANNOUNCEMENTS

Churgs, Happy Birthday, 4/25/85—Another year better. We're still having fun and you're still the one! Buddies forever. All my love, The Floop.

Is Romance Alive And Well?—Will it survive the singles' scene? Researching and writing book. Will you assist by completing questionnaire. All replies confidential. NYM L673.

Mark—Happy belated birthday. Please don't take me to small claims court for forgetting. Love, "Charge-it."

Paul G.—It was no mistake. My curtains are fine. Let's meet for dum sim. Call, Helen.

Happy, Hairy, Handsome—"There where it is we do not need the wall: he is all pine and I am apple orchard. He only says, good fences make good neighbors." Why? Write. M.

Dear R. A. M.—No Personal could ever express your everlasting beauty. Love J.

Dear Harriet—Have a great day on your 23rd on the 25th! Celebrate to the max (but not too much!). Happy Birthday. I love you, Ka.

Shiela—Please call, write or come to Yonkers. Life will begin again for both. Make your birthday the happiest. Love, Mama. Waiting in Russia and here.

Herb, Herb, Herb—Knowing your name is not enough: need your number! Please use my 201 to meet and try out "the same wind" Sunday or another. A.

Who needs a Strictly Personals Gift Certificate?

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- Your mom so attractive
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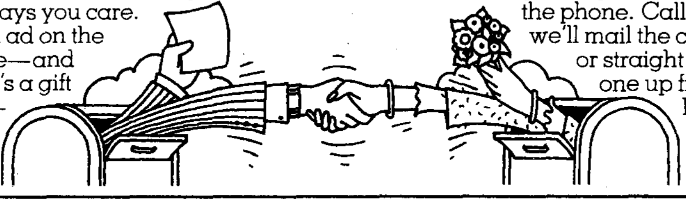

Strictly Personals Gift Certificates are available from $61 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, *commercial property and other real estate, place your working real-estate ad in this section by calling* 212-880-0732.

APARTMENTS

W. 86th, Co-op—1-bedroom, terrace, washer/dryer, more. 212-580-3526. $1700

APARTMENTS TO SHARE

Women's Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

APARTMENTS WANTED

Attorney Seeks Manhattan Studios—1 bedrooms, furnished, for corporate clients. No fee. 212-517-7559.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

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Hamptons Efficiency Cottage—Private beach, dock. $25K. 212-787-1604.

Very Special Luxury Building—Walk to work from W. 46 St. Beautiful, spacious, 2 bedroom, 2 bath. Sunny, loft-like 1700 square feet. High ceilings, new kitchen. $2000/month. No fee. 212-724-5313.

Park Ave./70's—Large studio, terrace, view, $234,000. 914-694-1130.

Riverdale—Estate sale. Beautiful 2 bedroom/2 baths plus terrace. River views all rooms. Health club, indoor pool in luxury building. Laundry each floor. Near Grand Central Railroad. Maintenance $836. (tax deduction 68 per cent). $139,000. Kahan & Kahan. 212-796-2222.

Barbara

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White Realty Co. 201/947-0222

East Hampton Co-op For Sale—Spacious studio. Tennis, pool, walk to beach and village. Excellent investment opportunity. $65,000. 516-692-6120 after 6pm.

COMMERCIAL PROPERTY

Retail Space Available—In unusual setting in Sheepshead Bay area of Brooklyn. Call 11am-5pm, Mon-Fri. 718-743-0113.

SUMMER RENTALS

Mallorca, Spain—3 bedroom garden apartment near beach. 212-534-0081.

Estate Greenport, LI—Old world elegance, luxury with all summer activities at hand. 914-946-9040 or 914-666-4983.

HAMPTONS ALTERNATIVE
Civilized summer share available. Luxury room with private bath at a *country estate in the mountains.* Enormous swimming pool, tennis courts, golf course. Complete workout room with sauna and steam. Maids and a chef on staff. Available July through Labor Day.
Call Carol (212) 244-3500

Montauk At Ocean—Plush 5 bedrooms, 4 baths. Bi-weekly/season. 516-269-6177.

Amagansett Dunes Contemporary—3 bedrooms, 1 block ocean, immediate occupancy/Sept. 201-569-4450, evenings.

SUBLETS

Upper East Side—Duplex garden apartment in brownstone. 1 bedroom, quiet, convenient. $1,000. Single woman executive only. 203-222-7923.

Where Do New Yorkers—Look when they're looking for apartments, services or products? They look in the *New York* Magazine Classified. Call 212-880-0735.

SUMMER SHARES

Better Than Hamptons—Westport, CT. 1 hour from NY. Woman seeking 2 professional women, 30's, to share beautiful house on LI Sound. $1,000/month. May-Oct. 203-222-7923.

Summer In Southampton—Full/half shares in modern house with pool. 212-570-6228.

Seaview, Fire Island—Charming 4 bedroom. Big private deck. Skylights, cathedral ceiling, fireplace, 2 baths, indoor/outdoor showers, dishwasher. $14,000. 3 month season. Weekends 516-583-5128.

Westhampton Dream House—On the bay. Large Cape Cod on 5 1/2 acres. Own room, long summer. 1 full share left, $2,500. Have to see to believe. Call after 6pm. 212-888-0056.

Shelter Island Share—Private cottage. Waterfront, dock, tennis. 212-289-6232.

"Birchwood In The Berkshires"—For singles and couples, $600 and up. All athletic and swim facilities. Community of 200. Brochure. 516-621-1356.

East Hampton—2 friendly bedrooms, shares 212-684-2667, 921-0870, day.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

70's East Classic 6

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Downtown Brooklyn Heights Vic

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NEW YORK

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Georgetown, Connecticut: **4 bedroom, 3½ bath country charmer on 3 acres. Bounded by land preserve. Large rooms, solarium, gourmet kitchen. Separate artists' studio; potting shed. 3 mins. to station; 1¼ hr. to Grand Central Station. $475,000. Principals only.**

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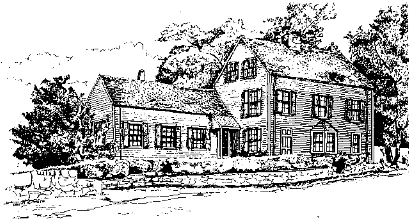

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Beautifully maintained Colonial home w/breathtaking water views. Spacious LR w/cathedral ceiling and original beams. Keeping room, study, 4 bedrms (includ. master BR suite w/original pegged beams). 2½ bths, 3 fplcs, wide plank flooring throughout. Situated on large, landscaped property in Branford, CT, 10 min from New Haven. $220,000.

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Magnificent Contemporary Colonial, beautifully furnished on 3 acres of land. Spacious home includes huge kitchen with all appliances, plus master bedroom, several decks, loads of closet space, 3 fireplaces, hardwood floors.

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EAST HAMPTON

High on a hill. Beautifully private 2 acres. Maintenance free. Perfect for an active family. Livrm/fp, great tile floors, 4BR, 2bth. Great decks. Garages. Move in now $220,000.

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NEW YORK

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 531

BY MARY ANN MADDEN

Now ya really should study O'Neill, ya
Know. *His* women rave like Ophelia.
Nora Leeds? Really bad
And Lavinia's mad.
His best is that "Dame o' Camelia."

Above, a lit'rary limerick. Competitors are invited to compose one such on a topic bookish or theatrical.

Results of Competition 528, in which you were asked for conversation stoppers—remarks destined to doom colloquy.

Report: Bob's the name, insurance the game. Remarks on the subject of toupees. And comments with respect to: Underwear—the wearing of. Hygiene. Rhinoplasty or any surgical history. Family-vacation slides. Physical deformities. Herpes. Igpay Atinlay. Gent's-room humor. Born-again persons—i.e., persons back from the very dead. Plus, you look like my ex. My cousin got a job with the phone company. My sister-in-law is related to Morley Safer's accountant. Pardon me, have you seen a Gucci wallet? Do you live around here often? What's your sign? Knock, knock. Hi, I'm John Simon. Knock, knock.

Sorry. No individual awards. But unfettered thanks to all who created this interminable and macabre conversation.

Sally Field is coming along real well with her therapy, don't you think?

Russ Leland, Los Angeles, Calif.

I fight injustice wherever I find it.

Dr. Armand Stella, Ridgewood, N.J.

Hey, baby, into accordion?

Carleton Carpenter, Warwick, N.Y.

According to this new book, all that exercise is really killing you.

Don Hauptman, N.Y.C.

There's a dead rat in your powder room—at least it looks dead.

Frank Zarelli, Walden, N.Y.

Whenever anyone mentions Ford Madox Ford, I always think of Home Sweet Home.

E. B. Barnhart, Pittsburgh, Pa.

Wild horses wouldn't drag it out of me.

Ruth Migdal, Brooklyn

If you think Doug Flutie is good, wait until I tell you about a guy who played end for Amherst in 1947.

Richard Borgeson, Brewster, N.Y.

Oh, the lines are down.

Andrew A. Feeney, Old Greenwich, Conn.

Do you know which presidents of the United States wore beards while in office?

Chip Chapin, N.Y.C.

That's no job for a woman.

Jonathan Crespin, Cincinnati, Ohio

See that broad over there? She's crazy about me.

Dr. Richard H. Burke, Ho-Ho-Kus, N.J.

It's hard to believe that the Al Franken decade is half over already.

Richard Fried, Brooklyn

What do you mean you've never heard of The Plan?

Steven Andreano, E. Rockaway, N.Y.

I'm from Fresno. . . .

Vivienne Singer, Fresno, Calif.

I live in Cleveland.

Hawley H. Stodder, Cleveland, Ohio
similarly: H. Lewellen, Cleveland Hts., Ohio

I live in Dubuque.

Mary Kathleen Fahey, Dubuque, Iowa

I'm originally from Minnesota.

Bernie Singer, Fresno, Calif.

That dog went out of style 40 years ago.

Arthur Semon, Los Angeles, Calif.

Who here remembers Freedomland?

Tim Hanley, N.Y.C.

Excuse me, I need to put my landing gear down.

Larry Corson, N.Y.C.

I just read a really great book; it's called "The Pilgrim's Progress."

Miriam Weiss, N.Y.C.

My two favorite dishes are steak diane and beef Wellington.

Jay M. Tischenkel, N. Miami, Fla.

As soon as you leave New York, you find the people are so nice.

Anna Lambiase, Brooklyn

I don't see why you gals insist on calling yourselves Ms.

Richard P. Monley, Birmingham, Mich.

Hi! I'm Joel Meisner, and you're not.

Joel Meisner, Brooklyn

Any relation to the Fonz?

Win Ann Winkler, N.Y.C.

Dagmar? You say your name is Dagmar? You don't look much like. . . .

Dagmar Dockery, Caldwell, N.J.

Call me Ishmael.

Trip Plymal, N.Y.C.

That was my cat's name.

J. Manis, N.Y.C.

I never open an umbrella in anger.

Henry Morgan, N.Y.C.

I never shake hands.

Ron Hirsch, N.Y.C.

I kill people for a living.

Lee Stough, N.Y.C.

I teach English grammar.

E. L. Dachslager, The Woodlands, Tex.

I'm still into est.

Richard Markgraf, Granville, Ohio

I must tell you—the training really changed my life.

Terry Baughan, N.Y.C.

They tell me you're a genius.

Alice Louise, Agawam, Mass.

The French are right about Jerry Lewis.

Louis B. Raffel, Skokie, Ill.

My all-time favorite movie is "The Sound of Music."

Carl Wolfson, Spring Valley, N.Y.

I of the National Rifle Association am pleased to make your acquaintance.

Larry Laiken, N.Y.C.

How's the air up there?

David E. Cassidy, Purdys, N.Y.
similarly: Craig Wolfson, Spring Valley, N.Y.

Are you Bob or Bill? I can never get you and your brother straight.

John Blumenthal, Rye, N.Y.

I just came back from Haight-Ashbury.

Peri Crystal, Scarsdale, N.Y.

I'm a member of the Woodstock Nation.

Bob Kopac, Poughkeepsie, N.Y.

I'm very hard on shoes.

Deirdre Kane, N.Y.C.

Et ta soeur?
Nicholas Mutafschiev, Paris

Aimez-vous Brahms?
Sal Rosa, N.Y.C.

Stoppez-moi if you've heard this one. . . .
Judy Klein, E. Brunswick, N.J.

I get so giddy when I'm depressed.
James Chotas, N.Y.C.

I am a creature of the night.
E. Lynne Van Buskirk, Trenton, N.J.

Listen, uh, not that it really matters, but I did say a *recent* photo, didn't I?
Unsigned, Bronx

I'll bet when you were in high school the guys called you Bubbles, right?
Mal Braveman, N.Y.C.

I think everyone should wear a button stating their profession only, for one day. For example, "Architect" . . .
Thelma Frank, Hilldale, N.J.

I dressed this way *before* "Miami Vice."
Thomas Sroczynski, Jersey City, N.J.

Ever notice that at parties, whenever Gloria relaxes her foot, her shoe begins to dangle?
John Saponaro, Brooklyn

Then again, let's look at it from Donald Trump's point of view.
Gregory Greenberg, N.Y.C.

What's the big money doing these days?
Marcia S. Waldman, Great Neck, N.Y.

I'd rather have a good meal than a bad one any day.
David G. McAneny, Newtown Square, Pa.

Can you imagine what it means to a nobody like me to meet someone like you?
Sylvia B. Jacobs, Old Lyme, Conn.

When the other guests arrive, ask me to do my Dr. Ruth imitation.
David Black, Elmhurst, N.Y.

Believe me, you don't *know* what tired is until you've run a marathon.
Wendy Gottlieb, McLean, Va.

If you'd turn the television off, we'd be able to hear ourselves talk.
Jerry Appell, Paradise Valley, Ariz.

Reaganomics? The Romans said it all: Nemo dat quod non habet.
R. C. Jim Brown, Jackson Hts., N.Y.

I find that the IRS is generous in paying for information about tax cheats.
Daniel Sachs, Kew Gardens, N.Y.

Lose weight now. Ask me how.
Ben Patterson, San Diego, Calif.

No way—do you see paws at the end of my arms?
Marilyn Dowling, Rocky Pt., N.Y.

You have the thickest glasses I've ever seen in my entire life.
John Leary, Chicago, Ill.

Raisinette?
Leonard Burke, Scranton, Pa.

No matter what I eat, I can't seem to gain weight.
Judy Mostowitz, Brooklyn

I understand this fellow Prince might win an Oscar next year.
Don Wigal, Ph.D., N.Y.C.

The army today is like a country club. When I got drafted, we got paid $21 a month.
J. M. Glick, Kinnelon, N.J.

I hate cocktail parties, don't you?
Mary Conte, N. Miami, Fla.
similarly: Elizabeth Moxley Falk, N.Y.C.

Here's something I think you'll find rather amusing.
Tony Lang, N.Y.C.

Bunjur, comer telly view?
Ed Patera, Woodside, N.Y.

I would . . . like, for—say, you somesing.
Mary Lee Miller, N.Y.C.

So far, I've kept all my New Year's resolutions.
Carly Mary Cady, Los Angeles, Calif.

My name is Marc, and I have needs.
Marc D. Feldman, M.D., Durham, N.C.

Is that your wife or are you married again?
Randy Webb, Rochester, N.Y.

Well, yeah, I'm married, but we have an understanding about things.
John Falxa, N.Y.C.

Let me show you the right way to do that.
William L. Bennett, Muskegon, Mich.

I'm not a doctor, but. . . .
W. H. Richardson, Peace Dale, R.I.

Yes, it is cold that's why I wore this nice warm tie.
Ted Berkelmann, Bronx

Hello. You're on the air with Bob Grant.
LaRue Watts, N.Y.C.

You have the right to remain silent. . . .
Nancy Hansmann, W. Springfield, Mass.;
Marc Doyle, Burke, Va.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 531, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 3. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 27 issue. Out-of-town postmarks are given three days' grace. ▬

There can be only one original.

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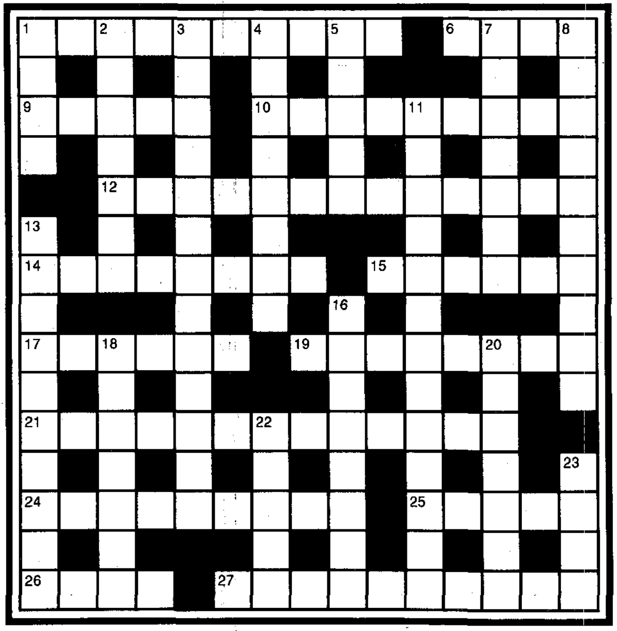
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Place for youth in the prelude to launching. (6, 4)
6 A friend’s address is something precious. (4)
9 Halfwit sees nothing in a backward type. (5)
10 Is pleased to mix gins when making love. (9)
12 Be the master of changing the place for sailors. (6, 3, 4)
14 Means of supplying water when it is unusually dry in the county. (8)
15 The one who sets out the page is not a worker. (6)
17 Rushing waters are quiet during attacks. (6)
19 Colleague who gives his side a new team. (8)
21 Symbol of suffering frequently appears between top of head and antlers. (5, 2, 6)
24 Unrestrained utterances come very loudly to us in a discord of noise. (9)
25 Animal in the smithy enabled to walk more comfortably. (5)
26 Old man isn’t enough for fascinating woman. (4)
27 Journalists about to take part as television performers. (10)



Down

1 Holiday place in the care of a doctor. (4)
2 The shifty bounder is unfrocked. (7)
3 May be put into as friends since there is no spare room in it. (3, 2, 8)
4 Reacted differently about love and honour. (8)
5 It being the most inferior, the editor left the material. (5)
7 Fast round the edge, giving one the leading position. (7)
8 They aren’t so heavy and so they are suitable for working on water. (10)
11 To gain an advantage broadcast no tales about a demonstration. (5, 1, 5, 2)
13 Eccentric persons react badly when going among workers. (10)
16 Reorganises and potentially reshapes. (8)
18 Tender but going bad in the middle. (7)
20 May give us a tree although opposed to the festive spirit. (7)
22 Girl with golden bottom? (5)
23 Service for the state. (4)

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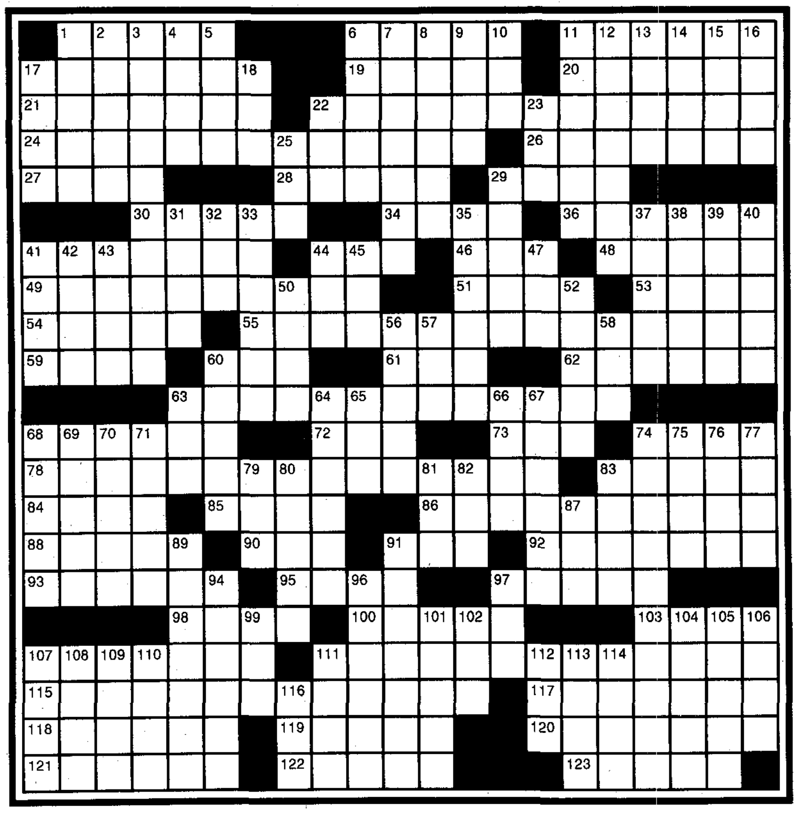
‘PRIVATE SCREENINGS’:‘CUE’ CROSSWORD/By Maura B. Jacobson

Across

1 Love, à la française
6 Seed for Johnny
11 Needing fixing
17 Extended across
19 Author Wilson
20 Chef’s formula
21 Chrissie’s rival
22 For Tatum O’Neal
24 For Mickey Rooney
26 Socked away
27 Robert ——
28 Bea Arthur role
29 Beatle first name
30 Idaho’s capital
34 “Able was —— I saw Elba”
36 Pancho’s poncho
41 Scented substance
44 Ump’s verdict
46 Sappho opus
48 Metes
49 Ambulance attendants
51 Volcanic flow
53 Pekoe and bohea
54 Modern frontier
55 For John Scott Trotter
59 Expletive
60 Sch. cooperative
61 Shoshone tribesman
62 Jane the novelist
63 For Christina Crawford
68 Place of origin
72 Cedar Rapids campus
73 Latin greeting
74 Knife thrust
78 For Henny Youngman
83 Advice to a sinner
84 —— impasse
85 Verne’s submarine captain
86 Florida National Park
88 Slug and gab endings
90 Flying formation
91 Wily
92 Faucets
93 The “Last Supper” is one
95 Veldt fox
97 Nantes nuisance
98 On —— with (equal)
100 Composer Franck
103 Gator’s cousin
107 Pittsburgh gridder
111 For Carlo Ponti
115 For George Burns
117 Given to sermonizing
118 Not attended to
119 Hull bottom
120 Holds classes
121 Go —— (deteriorate)
122 Basilica areas
123 Upper atmosphere

Down

1 “To fetch —— of water”
2 Gower’s partner
3 For Dinah Shore
4 Module
5 Bolognese painter
6 Pay —— go
7 Accolade
8 Chinese silk
9 Eye decor
10 Terminus
11 Forum assassin
12 Feted
13 American publisher
14 Kin’s go-with
15 Fencing blade
16 Wimp
17 Pintail duck
18 Govt. attys.
22 Genetic regulator: abbr.
23 King of Judah
25 Scottish uncle
29 Go by bike
31 “The treat’s ——!”
32 Japanese bay
33 Sobersided
35 Type of derby
37 Pictorial sections, familiarly
38 Warning signal
39 Nine-day-old porridge
40 Ruhr city
41 —— facto
42 Western wine valley
43 After demo or auto
44 Wood sorrel
45 Fleet org.
47 First mate
50 Emir’s colleague
52 What there is nothing like
56 Ice shapes
57 Homophone of 102-Down
58 Mao’s successor
60 Fuss with oneself
63 “—— bin ein Berliner”
64 Tunnel sounds
65 Cohort of Larry and Curly
66 Head of hair
67 Loath
68 Kind of sergeant
69 Cowboy flick
70 Tsarist decree
71 Landlords’ takes
74 For Lee Strasberg
75 Commotion
76 Dill, old style
77 Noyes heroine
79 Gun the motor
80 Daub
81 Alice’s TV boss
82 “Poison” vine
83 Came down to earth
87 Some M.D.’s
89 Unequal-angled triangle
91 Osmosis
94 Pulled the cork
96 Frowns
97 Before: comb. form
99 Parabola
101 Recoils in alarm
102 Lake isle
104 Nouveau ——
105 Yellow pigment
106 Batsman Ron, and family
107 Batten down
108 “A ——’clock scholar”
109 St. Louis bridge
110 Bacchanalian’s cry
111 Do pruning
112 Harbor: abbr.
113 Canadian Indian
114 Tropics topic
116 “The —— Daba Honeymoon”



Solutions to last week’s puzzles appear on page 124.

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